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{ WITH 5 SUPPLEMENTARY PAGES,
INCLUDING COLOR PLATE



PORTRAIT OF MARIE DE REIGESBERGEN, DAME GROTIUS. BY MIREVELT.

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THE COLLECTOR



THE general burst of applause which has greeted the seventy-first annual exhibition of the National Academy of Design shows how willing to be pleased, how unexact, how innocent of all guile is that much-abused individual, the art critic. In fact, he is usually the admiring friend of the artist, without whom he could not exist. Nothing pleases him better than an opportunity to say nice things of his great and good brother of the brush. When the latter refrains from perpetrating bad art, the critic is delighted; when he does something really creditable the critic simply grovels before him. There are some highly creditable things in the present Academy and the average is not so bad and there are fewer dismal failures than on some former occasions; hence the joy of the critic knoweth no bounds.

YET, in truth, the critic would find it difficult to justify his enthusiasm except in a very few instances. There are some decidedly good portraits. Among these the place of honor has rightly been accorded to Mr. R. W. Vonnoh's portrait of Mrs. M. E. Potter, in black, on a grayish sofa, against a dark-gray background. This is remarkable chiefly for relief and balance of values. Very pleasing in a quite different way is Mr. Samuel Isham's "In the Park," a lady in a flowered gown, seated, with a spray of oak leaves over her shoulder and a very conventional garden background. Here there is no attempt at powerful relief; color and light and shade are subdued, but the treatment is refined and there is an air of old-time quaintness about the setting of the very modern young lady portrayed that is captivating. Mr. Irving R. Wiles has a clever portrait of a brother artist, and Mrs. A. B. Sewell a pretty portrait of another young lady who looks as though she had stepped out of an ancient "Keepsake."

WHY must Mr. Barse and others tack on silly titles to their more or less charming studies of the draped or half-draped or undraped figure? "The Question," by G. R. Barse, Jr., shows a pretty girl in Greek costume with her hands clasped about the neck of a marble Hermes. If we were to ask of Mr. Barse "What is the question?" he would probably reply with questionable wit, "that is the question." There are few attempts at the ideal, and these few are unsatisfactory. Mr. Pott-hast's "Wood Nymph" and Mr. Beckwith's "Hamadryad" are but portraits of pretty models in conventional poses, and these are the best.

MR. THOMAS MORAN's big picture of "Shoshone Falls" suffers from his usual fault, lack of concentration and of unity. A "Winter Evening," an American village by moonlight, by W. Elmer Schofield, is one of the few really good landscapes. We are pleased to see that it has taken the Hallgarten prize and has been sold. "The Year's Wane," another good landscape, by Bruce Crane, was given the Inness Gold Medal. We must find a word of praise for Mr. C. W. Hawthorne's life-size painting of two old men "Splitting Fish" and for Mr. Horatio Walker's "Ploughing—the First Gleam," a very fine composition. In the sculpture show, apart from Mr. Niehaus's realistic portrait of Mr. J. Q. A. Ward, hammer and chisel in hand, perhaps the biggest thing is Mr. Philip H. Wolfram's diminutive elephant. Mr. Daniel C. French has earned the enmity of all architects by putting all the dignity of art into his figure representing Painting and Sculpture and making his Architecture a rococo weakling.

THE advantage of the small exhibition was immediately apparent on turning from the Academy show to that of the Union League Club where three new studies of the Maine coast in stormy weather, by Winslow Homer, held the place of honor, flanked by excellent examples of Leonard Ochtman, F. S. Church, Robert W. Van Boskerck, and Robert V. V. Sewell. Many of the painters represented here are also represented, and quite as well at the Academy exhibition, but there their work is overwhelmed by much that is cruder. Even in the larger show Mr. Homer's powerful marines and Mr. Sewell's spirited "Battle of Palamon and Arcite" with its shimmer of red and gray, would hold the eye. At the Union League Club placed as they were at either end of the small gallery they dominated the whole show.

WE had the first news from Paris of the purchase by Mr. Charles L. Hutchinson of Chicago, of four fine panels by Hubert Robert, the subjects being "The Old Temple," "The Fountains," "The Port" and "The Obelisk." The painter was known in his day as "Robert des Ruines," and ruined buildings of various sorts are a prominent feature in each of these paintings. Mr. Hutchinson, who is President of the Chicago Art Institute, has, with characteristic generosity, presented them to that institution. They constitute the most important gift which it has received in several years.

AMONG the unpleasant results of the Paris Exposition is the squabble among the painters over the manner in which their jury of admission performed its functions. It is charged and proved that the members of the jury took very good care of their own interests, allotting to themselves one-fourth of the total space on the line. Most of the jurors are members of the Societe des Artistes Français, and they are being hotly pursued in the press by the other members of that body. M. Detaille appears to have been the worst offender. He obtained for himself twenty-three meters, and had six of his eight pictures on the line. M. Jean Paul Laurens had eight out of nine pictures on the line and occupied twenty-one and a half meters. Apropos of all this M. Benjamin-Constant proposes to have the Salon, in future, organized by the Institut de France, which is something like the proposition to officer our New York police force from West Point. An alternative proposition is that all holders of medals of honor and all members of the Institut be, in future, *de jure* members of the jury on Admission, which shall also include all members of the Societe des Artistes Français, "each voting in his section." As this would be in the nature of a popular vote, it would make it seem that the Societe can not trust a committee chosen by itself from among its own members. And yet some of our American artists say that favoritism and egotism are unknown in French art circles and that, in that happy land, no exhibition is ever controlled by a clique.

WHEN Mr. Hermann Schaus imports an old master it is needless to ask if it is genuine. He takes no chances, and he pays the price. And he does not have to puff his purchase in order to get it off his hands. The celebrated Van Dyck, portrait of William de Villiers, Vicomte Grandisson, which was shown at the Van Dyck exhibition at Antwerp in October, 1899, is one of his latest importations and already it has found a home in Mr. Whitney's house in this city. The price is said to have been over \$100,000. The picture was long in the possession of the Buckingham family, was afterward the property of Lady Grey and, later, of Jacob Herzog of Vienna, from whom it came to Mr. Schaus.

WHILE it lasted that was quite an interesting little

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tempest in a teapot, which was stirred up over the refusal of Columbia College to accept as a gift two mural paintings by Mr. Robert V. V. Sewell, an artist of considerable note and an alumnus of the college. Mr. Sewell intended his pictures, representing "Law" and "Justice" for the walls of the library which to him, as to many others, look in their unadorned nakedness, not specially attractive. To the Committee on Art of the college, however, this bareness of the library walls seems a positive beauty, and they refuse to allow Mr. Sewell to clothe them. Through the indiscretion of a newspaper man, the quarrel got into the press and Mr. Sewell made the interesting point that the committee which refused his pictures is composed of architect McKim, who designed the library, sculptor French, who is decorating its exterior, and painter Blashfield who, it is intimated, expects to do all the mural painting that the other two members will permit to be done.

In so far the trouble has been merely local and personal and we are not sorry to record that it is now at an end. But Mr. Sewell has also put forward the question "Has a college the right to delegate authority to three members to shut out arbitrarily (for his paintings were not even examined) gifts of works of art from members and alumni?" It appears to us that this is too important a question to be let sleep. We should like to hear from our colleges generally on the subject.

The exhibition of thirty pastels and oil paintings by Zandomenighi at the Durand-Ruel galleries has attracted attention to this new light of the Impressionists. Most are portraits of young women, among the best of these being "La Coiffure," a young lady with a hand-mirror inspecting the work of her maid who is arranging her hair. In general, Zandomenighi's color is at once crude and conventional, yet his study of flowers in a porcelain vase shows that he is a colorist. He, perhaps, like some other Impressionists, is but making allowance for the subduing hand of time. An exhibi-

tion of paintings by Mr. Anders Zorn will follow, commencing February 16.

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MR. EVERETT SHINN, whose pastels of New York streets we admired at the Boussod-Valadon galleries last year, has just now on exhibition at the same place a series of pastels of Paris types which displays, if possible, an even greater versatility, for it includes sketches of landscapes and interiors, beggars and ballet-dancers, churches and theaters and more than one view of the

late Exposition. The new Alexandre Bridge is shown in an effect of sun and shower, the Luxembourg gardens in stormy weather, the Folies Bergeres, the Bal Bullier and the Gaiete Montparnasse at the height of their activity. There are also on exhibition at Boussod-Valadon's some very pretty miniatures by Mlle. Renee de Mirmont.

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TRUE oriental jade is said to be found in Western China only, and the discovery of a few pieces in Mexico is held to be the strongest proof of communication between the Aztecs and the Chinese before the European discovery of America. In China jade has been worked from the remotest period. The skill of her lapidaries has probably been transmitted from their ancestors of the

stone age. It is one of the most difficult of stones to work, being both tough and hard, and the elaborate carving of some of the pieces now owned in New York city is the strongest proof that the union of patience and artistic inspiration is possible, at least to artists of the Flowery Kingdom. Among the most beautiful of these are some of the pieces of the present Tiffany collection, especially a vase of the shape of a pilgrim-bottle with figures of Taoist philosophers in high relief and otherwise elaborately decorated with floral scrolls and symbolic designs. The color of this interesting piece is a waxen white very faintly tinged with green. Another curious vase has handles of fungi with swinging rings all cut out of the one piece of jade. A group of two bearded fishermen in pale-green jade is an excel-



CENTAURS AND CENTAURESSES. BY EUGÈNE FROMENTIN



PORTRAIT. BY ISMAEL MENG. GERMAN SCHOOL

lent specimen of the lapidaries' art, though for skill and patience a carving of a rock scene with pine trees and waterfall and seated figures, is almost as remarkable. This latter piece bears inscribed on one side a poem in Chinese celebrating the beauties of the scenery carved on the other.

THE Chinese make many articles of jade, cups which are said to have inspired the first makers of porcelain, flower vases, girdle plaques, hand screens, incense holders, etc. Nothing harmonizes so well with the pale tints of jade as pure, transparent rock-crystal, in carving which the Chinese are, again, the world's masters. Messrs. Tiffany & Co. have the largest crystal ball at present in the market. It is of American material from Calaveras County, California, and was cut in the lapidary works of the firm. The largest ball of Chinese rock-crystal is owned by Mr. Vorce. It is a little smaller than the Tiffany sphere and is mounted on a silver dragon specially made for it in Japan. The Chinese affect rock-crystal for rouge boxes, water-cups, seals and the pi-tong or vase to hold brushes, an indispensable ornament of the writing-table.

THE annual display of portraits by M. Raymundo de Madrazo opened at Oehme's gallery on January 19. M. de Madrazo's work is well known through illustrations and descriptions to readers of THE ART AMATEUR. The portraits this time include those of Mrs. Benjamin Brewster, Mme. R. de Madrazo, Mr. F. B. Jennings, Messrs. Emanuel and Alexander Blumenstiel and M. le Duc de Loubat.

By the courtesy of Mr. Edward Brandus we are enabled to present as the frontispiece to this number of THE ART AMATEUR an engraving of the fine portrait

by Mirevelt of Maria de Reigesbergen, Dame Grotius, formerly in the collection of General le Marquis de Abzac. It is to the same source that we owe the portrait by Pierre Mignard of the Duchesse de Bourgogne, that by J. M. Nattier of an unknown lady with a festoon of roses, the exquisite portrait by Ismael Meng of a lady in a high coiffure sprinkled with flowers and that by Pourbus of the boy Marquis de Montecuculi, described in a former number.

WE note with pleasure that the Arts and Crafts exhibit in the Court of the Manufactures Building at the Pan-American Exposition in Buffalo will be the most interesting display of its kind ever made in this country. It is in charge of Mr. Roger Riordan, the art editor of THE ART AMATEUR, who has had great success in securing the co-operation of the best workers in the applied arts throughout the country.

WHERE there is a will —. The reader knows the proverb, one of the latest and best instances of which is the saving of the Palisades. When the matter was first broached everybody said: "It is a shame that the Palisades should be destroyed, but what can you do about it? They lie in two States; you will have to have two commissions, win over two legislatures and interest two governors. When you bring the project to a head in one State, it will languish in the other and by the time you succeed in reviving interest in the second it will be dead in the first. Meanwhile the quarrymen will keep right on quarrying and the Palisades will be ruined while you talk and write about them." Yet the two commissions have been organized and have worked in concert, the two legislatures will be brought to reason and the quarrymen have been induced to stop blasting by holding out a prospect of their being paid for their rights. A little over one hundred and thirty thousand dollars is asked for the property where the blasting has



MARQUIS DE MONTECUCULI. BY POURBUS

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been going on. This the commissioners contract to pay and they have made a first payment of \$10,000.

Other property owners have given the commission the face of the cliffs, and agreed to sell their other rights at a reasonable figure. The next and final step will be to get the legislatures of New York and New Jersey to establish an interstate park. We have no doubt that it will be taken. This remarkable success is, in a great measure due to the persistent efforts of Mr. Frederick S. Lamb, who kept steadily at work, in season and out of season, uninfluenced by the apathy with which his efforts were, for a long time met.

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MR. ELLIOTT DAINGERFIELD is already well known as one of our rising figure painters. His Holy Family, a new and distinctly American presentation of the ancient religious theme, is just now on exhibition at Kraushaar's gallery on Fifth avenue together with other ideal paintings and portraits by him which are well worthy of a visit. The exhibition will close on February 9.

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AMONG the Americans who have been received into the Legion of Honor at the close of the Paris Exposition is Mr. C. J. Cook, vice-president of Tiffany & Co., the jewelers of Union Square, this city. Mr. Cook is the third member of the house to be so honored. Mr. Charles L. Tiffany, the president, received the decoration in 1878, and the former superintendent of the silver works, Mr. E. C. Moore, was made a chevalier in 1889.

* * *

It has now been determined by the city authorities that the memorial to the late Baron and Baroness De Hirsch, which it was at first intended should be placed in Mount Morris Park is to be erected instead on the eastern side of Central Park fronting Fifth avenue. There is here an opportunity which we hope will not be neglected to provide a good background of foliage for the monument. In time the wall on this side of Central Park may become a recognized place for memorials of this sort, like the Street of Tombs at Athens.



PORTRAIT. BY J. M. NATTIER



LA DUCHESSE DE BOURGOGNE. BY PIERRE MIGNARD

SOME handsome modern pieces of Japanese ceramic work which were shown at the late Paris Exposition may be seen at Takayanagi's. They comprise pieces by celebrated potters such as Kozan, Seefu and Tozan. A large collection of other potteries and one of Japanese prints ancient and modern are also exhibited there.

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By an oversight, we omitted to mention that the etchings by Zorn and Helleu, which we gave last month, were published by Messrs. F. Keppel & Co., to whom we were indebted for permission to reproduce them.

* * *

THE Director of Fine Arts, Carnegie Institute, announces the purchase, by the Fine Arts Committee, of the following paintings for the Institute's Permanent Collection: "The Beach of Trouville" by Eugene Boudin, "The Great Bridge at Rouen" by Camille Pissarro, "Aucassin and Nicolette" by Marianne Stokes, "The Wild Chase" by Franz Stuck.

In addition to these four pictures, the following works were sold to private purchasers, making a total of seventeen, and representing a total value of \$22,183.79:

"All Hands on Deck" by Robert W. Allan, "Autumn Afternoon—Manomet" by George H. Bogert, "Midsummer Evening" by Charles H. Davis, "The Flax Carder—Dutch Interior" by John P. Downie, "The Kelp Gatherers" by Andre Dauchez, "Misty Sunlight" by H. H. Gallison, "Valley of the Saone" by Ferdinand Jan Monchablon, "Love in the Harvest Field" by H. H. LaThangue, "A Foggy Day" by Eugene A. Poole, "Twilight" by W. Elmer Schofield, "January Woods" by W. Elmer Schofield, "Cluden Waters, Dumfriesshire" by Grosvenor Thomas, "Dusk" by Christ Walter.

"The Kelp Gatherers," by Andre Dauchez, was awarded the Medal of the First Class at the Institute's Fifth Annual Exhibition, and "All Hands on Deck," by Robert W. Allan, and "Twilight," by W. Elmer Schofield, received Honorable Mentions.



MANY years ago—*cheu fugaces!*—I dramatized "Martin Chuzzlewit" for Mrs. John Wood at the Olympic Theater. But it was not as a rival dramatist that I went to see Mr. E. S. Willard's "Tom Pinch" at the Garden Theater recently. I tried to put the entire novel into a melodramatic play, with Mrs. Wood and her delicious drolleries in the part of the boy Bailey as the comic relief. Mr. Willard has restricted himself to a character sketch, using only the scenes in which Tom Pinch is prominent.

The name of the dramatizer is not given on the Garden Theater programme; so I am revealing a secret of Punchinello by stating that Mr. Willard has done the work for himself. He calls it "a dramatization of certain incidents." It is neatly done. We are shown the fall and rise of Tom Pinch and the rise and fall of Pecksniff on parallel lines.

In the first Act we see how Tom Pinch takes Pecksniff at his own valuation; admires him as the soul of honor; idolizes him as a great man, unappreciated and even slandered by a heartless world. We see, also, how Pecksniff secures Old Chuzzlewit as a handsomely paying lodger, and begins to wind the rich curmudgeon around his clever fingers.

Mary Graham shatters Tom Pinch's idol, in the second Act, by revealing Pecksniff's odious persecutions of her. Then Tom is discharged and wanders away aimlessly, his love for Mary hopeless, his ideal lost.

But, in the third Act, Tom is given the congenial task of cataloguing a large library; his sister is with him; young Martin and Mark Tapley come back from America; Old Chuzzlewit unmask and denounces Pecksniff, and everything ends happily for everybody except Tom Pinch, who hides a broken heart under a smiling face and beams benedictions upon more fortunate lovers.

This little play, which drew a small and lukewarm audience on the first night, became popular as soon as its merits were reported; its performances were extended to two weeks, and it will be the principal feature in Mr. Willard's repertory during his present tour.

Dickens still exercises his mighty magic. The public still like to see his familiar characters represented on the stage, just as they did half a century ago, when the Dickens stories were dramatized in England and in this country faster than they could be printed.

"Tom Pinch" is admirably staged and excellently acted, and it was announced so modestly that the audience were taken by surprise.

The room at Mr. Pecksniff's in the first Act is typically English. The wall paper is of the old florid style, printed by hand before modern machinery was invented. Some of the chairs are too obviously machine-made, but they are of ancient model.

The garden, in the second Act, seems transferred from the lovely Lake District. Where else can you find such light green grasses and foliage and such a mammoth weeping willow? The garden seats show the glue and the varnish, and should be replaced with rough, rustic benches; but the flowers, the field, the hedges, the

very atmosphere of the scene are perfect. To look at it is to be rested and refreshed.

Bockish men are delighted with the third scene, Fountain Court, in the Temple, London. That is the style of room all of us have longed for. The glimpse out of window is an artistic touch, and so is the music of the organ. Tom Pinch deserves no more sympathy when we see him established in that enviable apartment.

The costumes of 1830 are correct, except that the hats should be more bell-crowned. All of the characters in "Tom Pinch" are country folk, and would not have the latest London fashions. The women's dresses, even when exaggerated by Charity and Mercy Pecksniff, are not unbecoming. The large, sunshady bonnets will be the vogue at St. Augustine and Palm Beach before the Winter is over.

When the novels of Dickens were first published prominent actors prided themselves upon the accurate reproductions of his characters, and this art was supposed to have died out with the old school of Thespians. Yet Mr. Frederick Volpe, as Pecksniff, and Mr. J. G. Taylor, as Old Chuzzlewit, seemed to have stepped from the Dickens pages. Not a detail, not a trick of manner, was lacking.

Tom Pinch is described by Dickens as "An ungainly, awkward-looking man, extremely short-sighted and prematurely bald, dressed in a snuff-colored suit of an uncouth make, and of any age between sixteen and sixty." Mr. Willard realizes this portrait, and could not to be identified with the alert, vigorous, dashing David Garrick of the matinees. Needless to say that he wins all hearts.

Mark Tapley is acted conventionally. He should not wear livery when he returns from America. The land of the free would take that nonsense out of him and off of him. Besides, young Martin expressly states that they return penniless, and so there would be no money to buy livery.

* * *

Jean Marcel's troupe have appeared at the Fifth Avenue Theater for several weeks in what are called "living" pictures, statuary and bas-reliefs, and are still on the Proctor vaudeville circuit.

The facts that the usual run of a novelty at a variety show is a week and that the Marcells have been retained at one theater for over a month go to prove my constant contention that the public appreciate good art when they can get it, and that good art is more profitable than bad or none even by the pecuniary standard.

I found every seat in the large theater occupied. The audience waited patiently through blackface drivel; but they did not applaud the Marcells much until the last tableau, which was enthusiastically redemanded after the troupe had broken up the bas-relief and bowed good-night.

The reason for this apparent indifference is complimentary to the Marcells. The spectators could not believe that the tableaux were formed by men and women, so complete was the illusion. After every group the

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figures should come out of the frame. This may not be high art but it is showmanship.

American audiences are proverbially quick to catch an idea. Yet one of the most distinguished comedians tells me that he always says to them by word or look or gesture: "Now I am going to make a joke; now I am making it; now I have made it," and then he gets the laughter and applause.

I will not go so far as that; but when the tableaux of the Marceles are so complete, and when they hold their poses so long, that it is difficult to credit the life of the figures, the manager should convince the spectators as he does after his bas-relief, "En Avant," with which the exhibition concludes.

Well-known pictures, like "The Flower Mart" and "The Angelus," are reproduced. In the statuary the men and women seem turned to marble. In the bas-reliefs the figures look halved and appear to adhere to the background.

Artists will learn something from the vivid effects of the coloring, though I think that the lighting might be improved.

* * *

Mr. John Hare has at last left the Criterion Theater, where he had been since early in November, and has taken "The Gay Lord Quex" for his farewell tour of the United States. When he goes back to England he intends to retire from the stage—perhaps for a year or two, perhaps forever. He is not an old man; about sixty I should judge; but he is an old actor; for over thirty-five years—ever since poor Tom Robertson's first success as a playwright—he has been a London favorite.

You estimate his age quite unfairly when you look at the paybill. His son, Gilbert, is cast for Sir Chichester Frayne, an elderly man about town, appointed as Governor of Uumbos, in West Africa.

"The Gay Lord Quex" is not a well-made play nor worthy of Mr. Pinero. Of the four Acts only one is dramatic. The first is odd and interesting, because it gives the workings of a manicure parlor, with all the incidents realistically imitated. The second is nothing but talk, though it is welcome for the beautiful scene of an Italian garden at Richmond, charmingly painted by Mr. W. Harford. Juliet and Romeo might have made love in that garden; it is too romantic for the tittle-tattle spoken in it. The last Act is more talky; the story is virtually over, and the characters are talking against time to end it conventionally.

The third Act is the whole play and makes its success—in England by audacity and in America through curiosity.

Londoners were astonished that Mr. Pinero should put on the stage such a representation of the manners and morals of the aristocracy; make a lady receive her former lover in her bedroom at midnight, and depict a manicure girl as bold enough to interfere and attempt to compromise the lover so as to save a girl from marrying him.

Americans ask if it be possible that the representation is true to life, as the acceptance of it by the Londoners seems to prove? Are English ladies of high rank so openly immoral, so reckless of appearances and consequences? The riskiness of the bedroom scene is almost unnoticed by American audiences, because they are thinking whether English women can thus misconduct themselves.

They are reminded of the ancient sea-captain, who visited an island in the Pacific and entered in his log-book, under the headings of "Manners" and "Customs," this memorable but ungrammatical line: "Manners they has none, and their Customs is beastly."

Mr. Hare does not act as Lord Quex; in appearance, speech and manner he is himself. The acting is done

by Miss Irene Vanbrugh, the manicure woman. The thousand minute touches by which she becomes vulgar and redeems vulgarity by devotion to a friend are most artistic. The part is not agreeable, but it has confirmed her reputation.

Outside of the large cities "The Gay Lord Quex" may not continue its metropolitan success. I do not say that the people of what are called "the provinces" will not understand it; the story is clear enough after the introductory Acts; but they will not credit it, and they will not be so curious about the English aristocracy as our city folk are.

A fair test of the play would be to translate it into French and produce it in Paris. French plays by dramatists of the same rank as Mr. Pinero have stood the test of translation into all civilized languages. In English especially they have been as successful as in the original. But would Paris accept the bedroom scene as a true picture of high life in England or even as an English eccentricity? "Camille" has often been denounced as immoral; but what it hints and suggests is broadly outspoken in "The Gay Lord Quex."

My prediction is that Mr. Hare will not retire from the stage after his American tour. He will visit us again with a better and pleasanter play. He is a finer actor than most Americans know, and can disguise himself, with consummate art, as a mechanic or as a diplomatist, as an old man or as a boy. We were young together in the Robertsonian nights of the Savage Club and the Prince of Wales's Theater—"the Queen's Dust-hole"—and I should not like his last impression upon America to be that of the "gay" but brutal Lord Quex.

Mr. Pinero's play must have cleverness, because it has succeeded in two great cities; but certainly it leaves a bad taste on the mind.

* * *

Two Nell Gwynne plays were produced simultaneously in London. We imitate London in our theatricals, and so we had two Nell Gwynne plays, one produced by Miss Helen Crossman, first at the Bijou and then at the Savoy Theaters, and the other by Miss Ada Rehan, at the Knickerbocker. Both have now been taken to Philadelphia to continue their rivalry.

Miss Rehan is the more experienced actress; Miss Crossman has the better play. Miss Rehan is backed by the stronger management; Miss Crossman has made a direct appeal for the sympathy of the public.

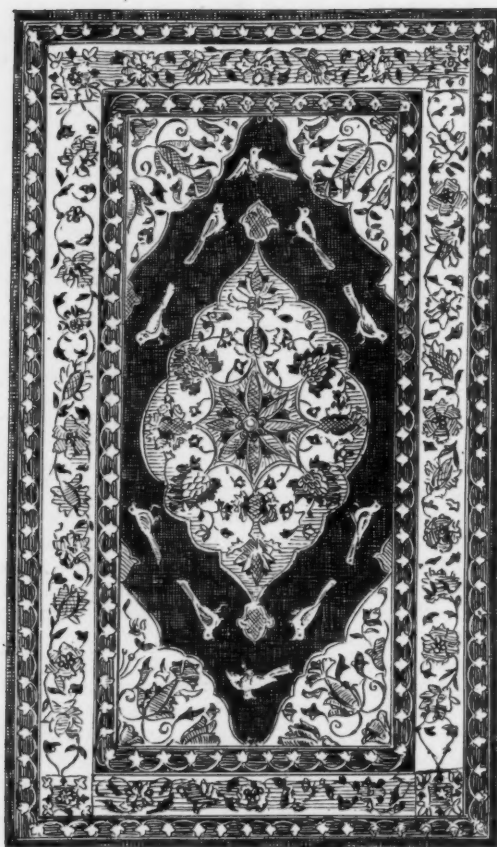
Early in January Miss Crossman came before the curtain at the Savoy—which turned out to be an unlicensed theater—and refused to act any longer, saying that she was persecuted by the Theatrical Syndicate, and that, under the Syndicate influence, her manager had subjected her to all kinds of indignities. The audience were dismissed and their money returned.

This was unprofessional. In the theatrical business there is no good excuse for giving back money.

Miss Crossman's plea was that the Syndicate had tried to drive her out of New York in order to make room for Miss Rehan. Then she voluntarily ended her engagement and left town, thus playing into the hands of the Syndicate! Had she been a wiser woman or a more prudent actress she would have played on until Miss Rehan left town, for it was evident already that Miss Rehan's play was unsuccessful.

If public sympathy is invoked, Miss Rehan ought to have her share. She has been so badly treated by the Daly management that her little fortune, accumulated by years of hard work, has disappeared. Now, on her return to the stage, after the shock of this loss and disappointment, she is handicapped by an inartistic play that offers her no chance against the rivalry of Miss Crossman.

Miss Clara Morris, who preceded the late Fanny



PERSIAN EMBROIDERED VELVET, SEVENTEENTH CENTURY



GHIORDES PRAYER RUG, SIXTEENTH CENTURY

PERSIAN TEXTILES

Davenport, who preceded Miss Ada Rehan, as leading lady under the Daly management, is telling the plain truth about it in *McClure's Magazine*, and the public will be astounded by some of her revelations. Perhaps Miss Rehan may follow her into the confessional.

The trouble with "Sweet Nell of Old Drury," produced at the Knickerbocker Theater, is that Nell Gwynne is not the heroine; she is a fairy godmother who watches over the heroine. Miss Rehan is thus put into a secondary position, although she is the star. Another trouble is that the company are so ridiculously inadequate that the better she acts the more absurd they appear.

Undoubtedly, the Theatrical Syndicate is composed of men of brains and business talent. Instead of wasting time in persecuting Miss Crossman, who counted for little or nothing at the obscure Savoy Theater, their policy was to procure another play for Miss Rehan. The story of Nell Gwynne and King Charles is so easy that a comedy could be written in a fortnight by any expert dramatist, like Mr. Charles Barnard, Mr. Charles Klein or Mr. Paul Potter; failing this, one of the two London plays—preferably that in which Miss Julia Nelson appears—could be secured by cable.

Getting a good play out of the way never yet made the success of a bad play. Consequently, I doubt the gossip that managers so intelligent and experienced as the Theatrical Syndicate have persecuted Miss Crossman, who would have been a capital advertisement for Miss Ada Rehan had the Syndicate play been worthy of popularity.

The whole affair gives you a glimpse of the interference of business with art; but we must acknowledge that art has now become a business.

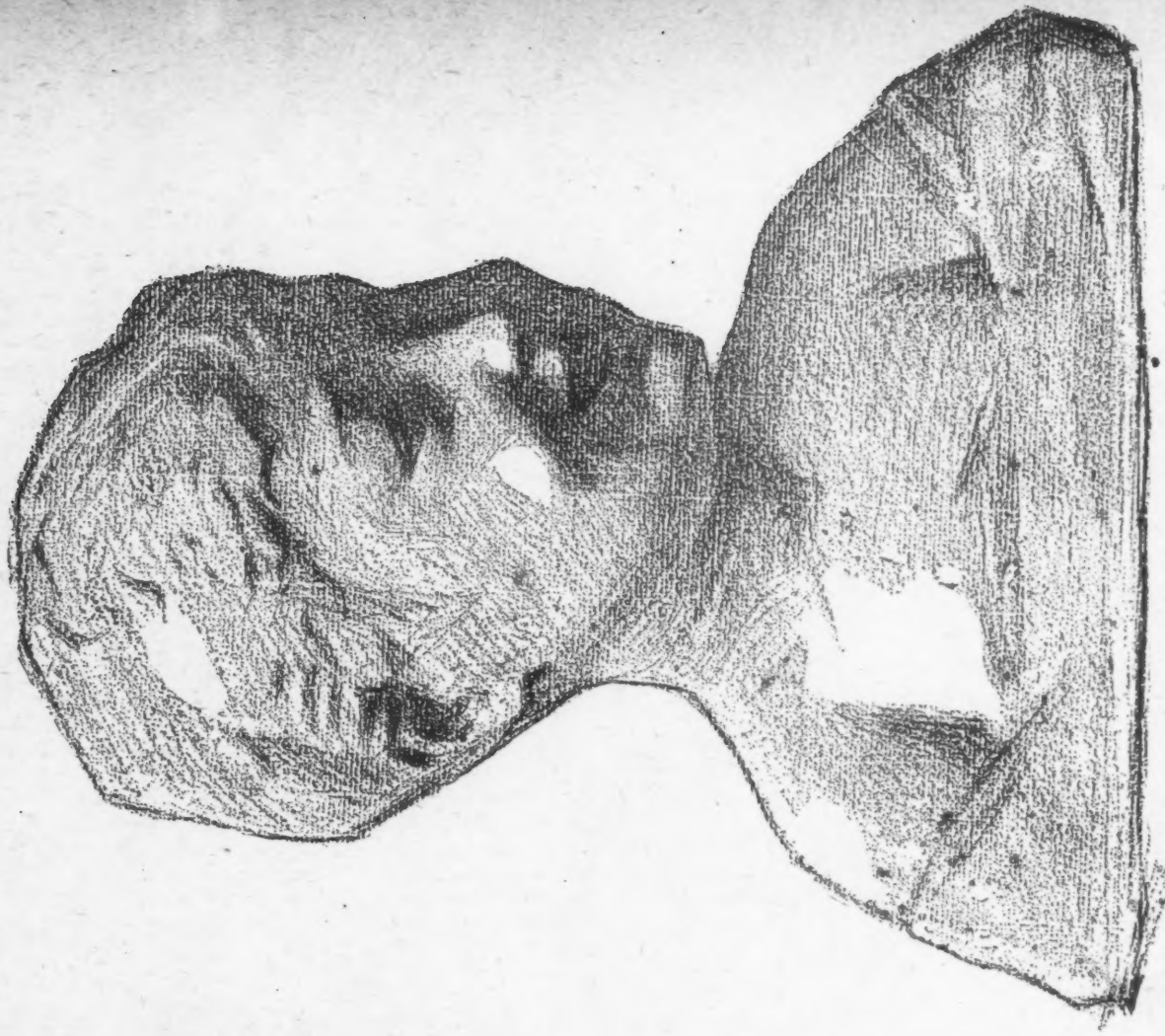
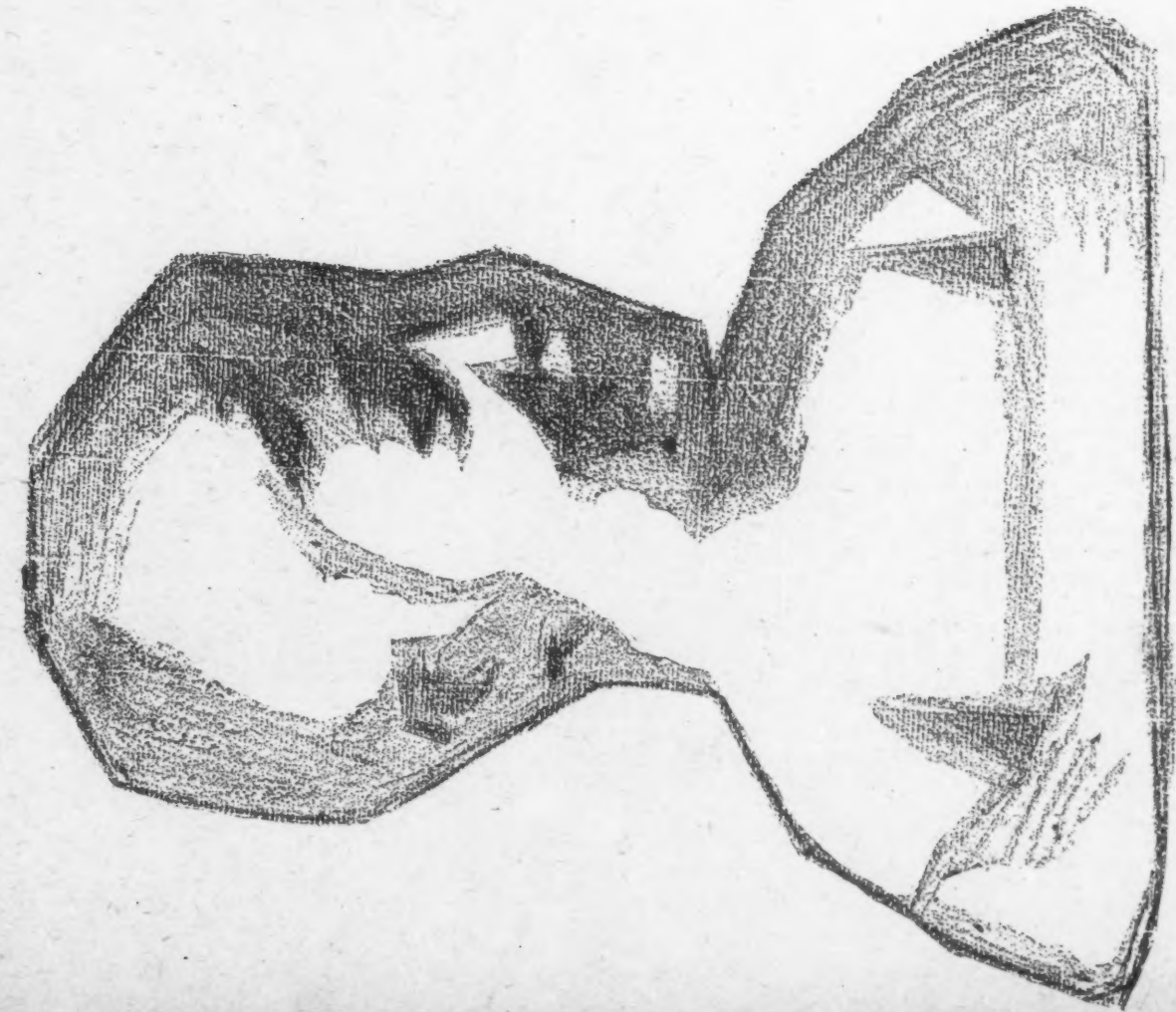
WHEN, during the recent Paris Exposition, the State conferred on Mr. Dikran G. Kelekian the dignity of the Khanate, his Majesty knew that the honor was well merited, for no one has done more than the recipient to make known to the West, the beauties of Persian art. This national art, like European, has known its great periods and its periods of comparative decline, and the realconnoisseur finds in the Persian rugs of the fifteenth and sixteenth centuries qualities which lift them to the same plane as the beautiful Italian tapestries and other textiles of the same period, such as a boldness and breadth in the design, a subdued gayety in the coloring, a mastery of technique unapproached, and the present way claims to be one of them, for Persia is even now producing silk rugs and other fabrics of great splendor.

To distinguish the best modern imitations from genuine antiques requires the eye of an expert. While the Parisians, as M. Henri Vugneux says in the *Gaulois*, are rejoicing in the good fortune which has led Dikran Khan Kelekian to settle in the Rue Lafitte, New Yorkers may congratulate themselves on the fact that his brother, Hovannes G. Kelekian, who shares his "Esperitise," remains at the Musee de la Bosphore, at 303 Fifth avenue. Some of the material for the following notes on Persian rugs and other textiles has been contributed by each:

Piled fabrics, rugs and velvets, are, it is believed, of Persian origin. Richly patterned rugs are figures on Rossquian wall sculptures, and the fleecy mantle known as the "Kaunake" is referred to by Aristophanes as an article of Persian luxury. These very early rugs and

The Art Amateur Working Designs.

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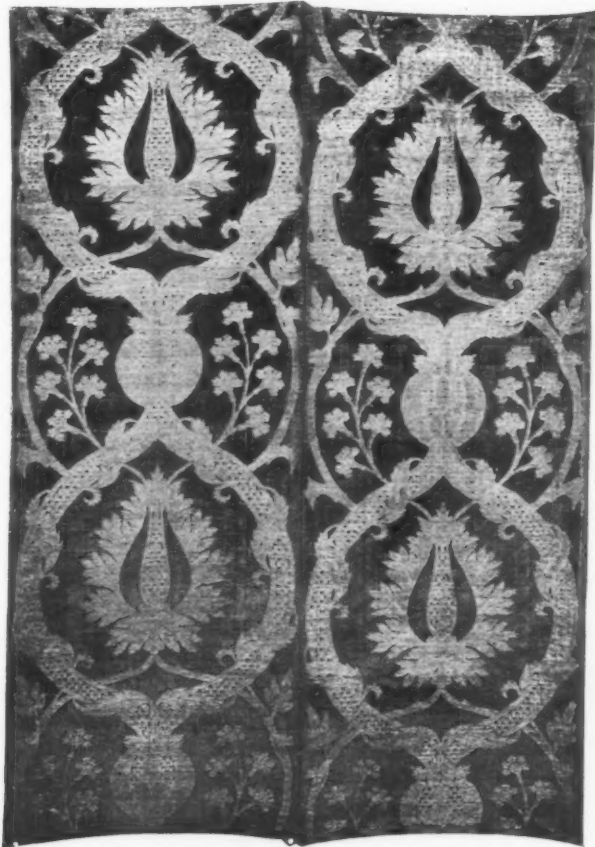
DRAWING FROM THE CAST. BY FRANK TOWNSEND HUTCHENS.

(For instruction, see the body of the magazine.)

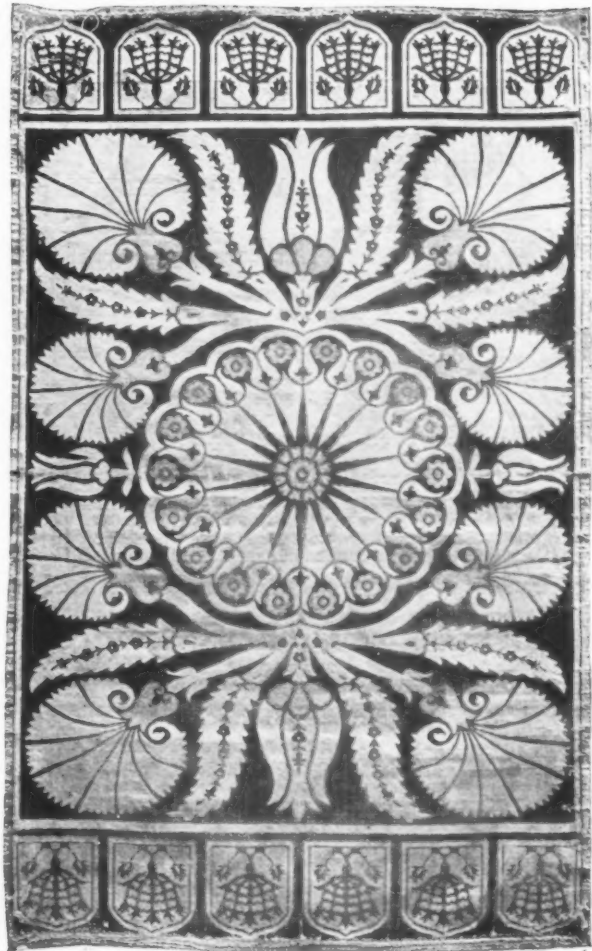
other stuffs, we learn from a little brochure by R. Riordan, published by Mr. Kelekian, were of wool. Silk was not known until Roman times. But the older woolen fabrics are even more beautiful than silk. They have a depth and quality of tone which, it seems, are difficult to obtain in the more glossy material. We shall not be far out of the way if we compare for texture, the silk rugs with modern oil paintings, the antique woolen fabrics with ancient frescoes.

A glorious example of the ancient Ispahan loom is, at this writing, to be seen at the Fifth avenue store. It has a border as wide as most rugs and is covered with a magnificent floriated pattern of which the flowers are nearly as big as a man's body. The coloring is richly varied, but subdued. This immense carpet, which must have covered the floor of a throne hall or princely reception-room was found too large for more plebeian uses and so was cut in half; but the half is large enough to cover the largest wall space in a modern city house, the proper use to which it should now be put, if it is not to go to some museum.

M. Vuagneux singles out for description among the marvels of the collection in the Rue Lafitte a Persian carpet with a red ground woven with silver and decorated with a design of the Mihrat and pious inscriptions of the fifteenth century in an extraordinary harmony of tones. This wonderful piece is, he says, as thin as a leaf of paper. But for richness of effect, it is probably equaled, if not surpassed, by an antique Polish rug in the Fifth avenue collection. The manufacture was in-



WALL PANEL OF ANTIQUE PERSIAN VELVET, RED GROUND,
PATTERN IN GOLD



WALL PANEL OF ANTIQUE PERSIAN VELVET, RED GROUND,
FIGURE IN GOLD, CARNATION DESIGN

troduced into Warsaw by emigrants from Persia in the sixteenth century.

Persian velvets are usually more conventional in design than the rugs, but are of unequalled beauty of color and texture. The pattern is mostly in ruby red and olive green, sometimes enriched with gold and silver thread. Mr. Kelekian owns so large a quantity of these splendid antique velvets, which are as rare as they are beautiful, that he may be said to have practically cornered the market.

"If the modern imitations are so good," we asked Hovannes Kelekian, "how is an ordinary person, not an expert, to tell the genuine antique? Granted that the expert eye can see the difference at a glance, how is the inexperienced amateur to verify his judgment?"

"There are several distinguishing marks which it is easy to perceive," Mr. Kelekian replied. "In the first place, the ancient rugs have usually several thicknesses of warp and weft, the modern only one; and then, the tones of the modern weaves are bright and garish in comparison, or, if they have been aged artificially, the process affects only the superficies of the rug; by parting the pile the crude modern colors may still be seen." The ancient rugs, he further informed us, are proof against moths and other insects, which is notoriously not the case with the modern articles.

The Art Amateur

FIGURE PAINTING IN OIL-COLORS

STUDIES

A GOOD study should contain all that is lacking in a good sketch. It should be deliberate, careful, methodical, as far as possible exact. The sketch is done quickly, all for effect, and one should not hesitate to sacrifice even correctness of drawing to the general impression of the movement and effect of nature which it is the aim of the sketches to perpetuate. But a very good study is apt to appear a little flat and lifeless, and the best painters have commenced by making just such studies which the average critic speaks of as "giving no indication of future excellence." The use of making a study is to learn all the facts about your object and how

to express them. Later, the student is sure to idealize, he will forget some facts while others will remain fixed in his memory. But it is the man who combines most facts in his ideal that makes the great painter.

In making a study time should not count except as it is limited by the conditions of the case. There have been men who have spent a year and spent it well on a single drawing of the nude. But this could not be the case if it were an out-of-doors subject. In that case one can reckon upon only an hour or two each day for a month or so, and one must be guided, moreover, by the weather. Apart from this, the length of time to be given to a study depends upon the ability of the student to carry it further. If the subject be an interior one and lit by diffused light, he can paint it with large brushes in large masses in an hour or two, or



"PORTRAIT STUDY. BY LETITIA B. HART AND MARY THERESA HART IN THE NATIONAL ACADEMY EXHIBITS. DODGE PRIZE AWARDED TO MARY THERESA HART FOR HER SHARE IN THIS WORK

The Art Amateur



"END OF THE DAY." BY G. R. BARSE, JR., N.A. SHOWN AT THE NATIONAL ACADEMY EXHIBITION

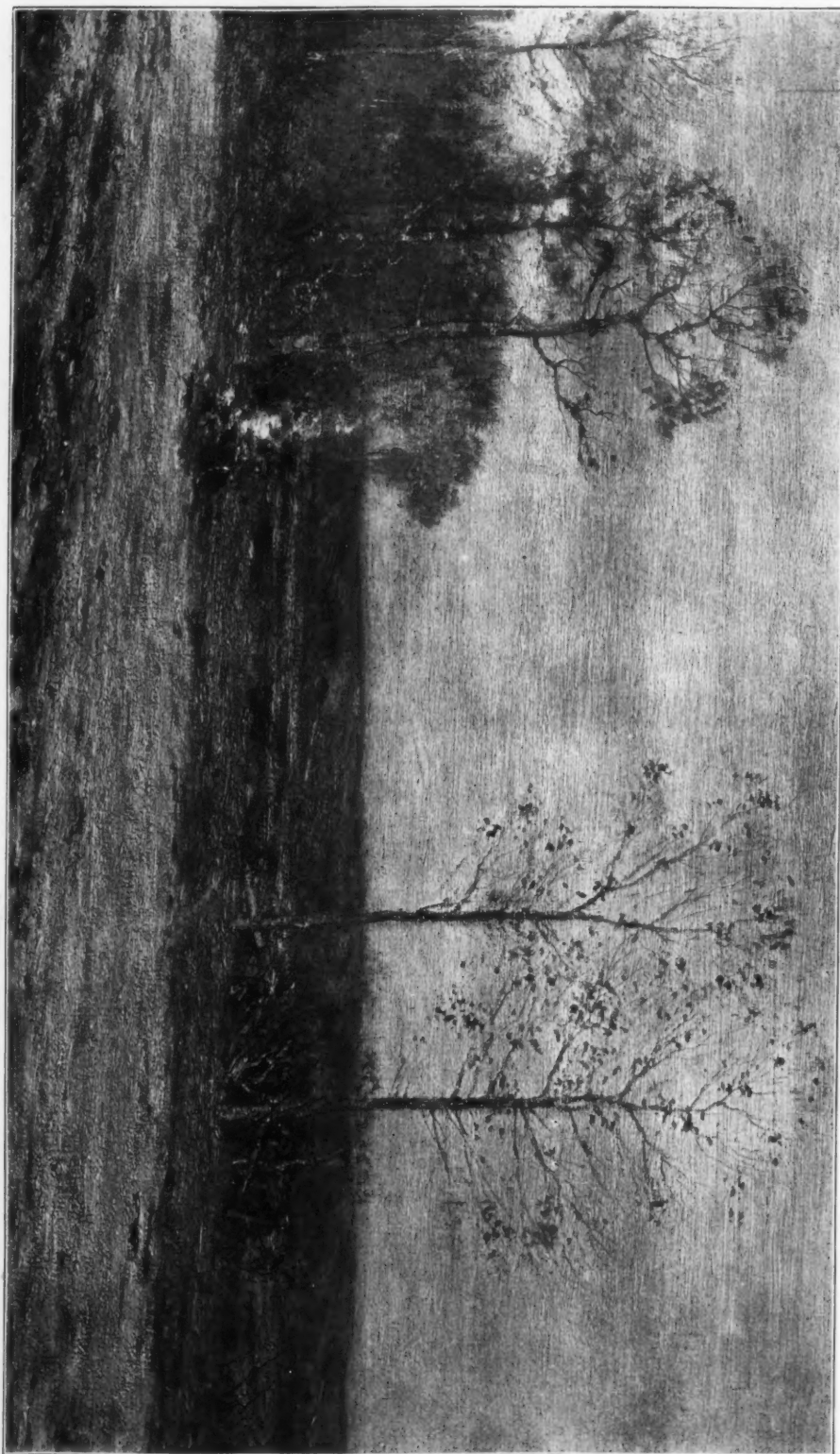
with small brushes, observing every slight change of light and color, and, in this way, give many days to it. But in either case, he should be deliberate, think twice before posing every touch, and should do nothing whatever in any "hit or miss" fashion. But he should not care for even smooth finish. If the study is right it will look smooth enough at a little distance; if it is not right best not to waste time in "slicking it up." Throw it aside and begin another study. The object of study is to gain knowledge, not to make salable pictures, and you gain no knowledge either of the object or of how to paint it properly by fixing up a bad study so that it may look good enough to the uncritical eye.

For this reason, the student should take pains to lay out his work well. He should make an exact drawing, taking measurements frequently and rubbing out as often as necessary until the masses and outlines are correct. In the first painting, he should be just as careful

to get the values exact as in the drawing he was careful about the lines and the modeling.

If the study is a preliminary one for a picture, the artist should be careful to pose his model precisely as he or she will be required to appear in the picture; that is to say in the same light, with the same accessories, the same sort of background and surroundings. You may say that this amounts to painting the same thing twice, and so it does; but you paint the first time to gain an understanding of the subject, the second time to express that understanding. The first time, you want to learn all the facts; the second time, to relate what you consider the most important. No really fine painting was ever done without such preliminary studies. The great masters were great students. They commonly did much more work in preparation for each picture than appears in the picture itself.

Thorough study looks like dull work when compared



"THE YEAR'S WANE." BY BRUCE CRANE, A.N.A. AWARDED THE INNES GOLD MEDAL AT THE NATIONAL ACADEMY EXHIBITION

with sketching; the dull plodder does not make the best student. Intelligence must be exercised all the time. One must keep looking, not only to each particular form and brush strokes, but also to the relations of those with all the others. The question is not merely "Does this look right when compared with the object," but "Does this accord with all the work already done, and can I go on and do more work that will be in accord with it?" To work in this way is fatiguing; but, when tired, one should rest. Stupid work is bad work. The artist needs a rest as often as the model, but fifteen or twenty minutes is usually long enough. Make a working day of four hours; let one hour be given to rests and three to actual work and you will be doing pretty well.

LANDSCAPE IN WATER-COLORS

TREES—WOODLAND—FOREGROUNDS

MUCH remains to be said about the painting of trees, but we shall only add a few words about the most useful pigments. In the trunks and branches these are the Sepias, Raw and Burnt Sienna, Yellow Ocher, and Black. The Ocher is useful mainly in warming up the tones that are in the sunlight, the Black in subduing the Sienna and the Ocher, which would be too positive without it. Living trees do not often, in this country, become coated with thick patches of Brown and Green moss as they do in Europe, and this detracts a good deal from the beauty of our forest views. But fallen trunks, before they entirely molder away, become clothed with all the tints of mosses, lichens, and fungi, and frequently show the warm colors of the wood as well. The variety of tones present in such cases requires an extensive palette to reproduce. Together with the Browns and Yellows already mentioned, the artist will find use for Hooker's Green, Veronese Green, Prussian or Antwerp Blue and Cobalt. For the foliage, he can not have too many Greens, Yellows and Blues on his palette; and, for autumnal tints, every tint of Orange, Red, Purple and Brown may be added. The glory of our autumn woods has often been sung and described. They are, indeed, like an immense flower-garden in which every color of the rainbow may be found, even Blue, for the crudest Blue may sometimes be noticed in the reflected lights on the foliage. Still, none of these bright colors is ever unmixed over a large space. The artist must keep constantly modifying and reducing them with a little Sepia here, a little Black there, or with a touch of the contrasting color. Thus, too strong a Red may be lowered in tone with a little Green, and if a Brown is too warm and lively it may be saddened (to use a term much employed by the older English water-colorists) by a little touch of Blue.

It is very difficult to approach the variety of Greens which is to be observed in nature. Many an artist capable of making a good and even brilliant picture of an interior, where all is Browns and Grays as enlivened with many colors, is completely nonplussed by what appears to him the nearly uniform tone of Green spread over immense areas. In reality, this tone is not at all uniform. It is extremely varied; and it is his inability to see and reproduce this variety that makes the average worker in the studios hate and despair of the Green landscape. The reader must exercise his eye in distinguishing the numerous shades of Green, Grayish, Bluish, Yellowish, turning toward Citron or Olive, or, in the sunlight almost pure Yellow. This is easy to say, but difficult to do. It requires long and patient practice.

Most difficult, perhaps, of all landscapes to the beginner is the forest interior. The trees shut in the view; everything is foreground; there is endless detail which

can not be disregarded. The painter is lucky if he finds any simple feature on which to lay hold—a curiously contorted tree, a stream or pool of water, or a fallen trunk lying in rank verdure. Generally one has a foreground of weeds and branches, a middle distance of bare trunks, thick and slender, but all alike perpendicular, and a distance composed of a thousand patches of light and shadow, the relations of which, oftentimes, can hardly be guessed at. To outline every distinct form and tone is out of the question. It would take a month, and, by that time, all would be changed. It is necessary to be very careful and shrewd, to know when to work in masses, when to introduce detail, how to make almost accidental brushplay give the effect of elaborate drawing. This, again, can not be learned in a day. It is best to take, at first, effects of light and shade in which nature has herself massed all this detail. On a sunny day in mid-summer the woods are full of these Rembrandtesque effects, and they are none the less beautiful because they are much easier to render, if one proceeds quickly, than the same scenes by the diffused light of a gray day or of late afternoon. In this case you have to consider, first, the general tone, then the broad and obvious distinction between the masses of light and shade, then the modifications of those two tones; and, though the scene be full of detail you will find that you can give a very good account of it without any detail whatever. But, if you can do so before the effect changes, by all means get in some where it is most telling. It may be leaves showing dark against the light or light against the dark, or coming out as spots of a different color against the general tone of the background. Little by little you will find out where drawing of detail is most telling and you will concentrate your efforts there.

There are a great many shorthand methods of rendering the multiplicity of foliage. Each artist should invent his own shorthand, but he may learn much from others and there are a few points which are of general utility. Large masses of a certain dominant tone flecked with other tones, say a Gray Green spotted with more brilliant Greens, with Blue Green and Olive, it is best to lay in the general tone first and lightly touch the other tones into it while it is wet. Much can be done by scumbling, that is dragging a brush loaded with nearly dry color over rough paper. This is most effective when the paper is first covered with some dark transparent tint and the tint scumbled on is light. If too light or too opaque it can be allowed to dry thoroughly and can then be gone over with a slight glaze of transparent color mixed with a good deal of water. The glaze must be put on quickly over the whole surface. Any attempt to play with it will cause it to mix with the under color and produce a muddy compound which is neither glaze nor scumble. Even this, however, is sometimes useful. Indeed, in water-color everything may be of use. Observe your accidents and mistakes. Some time you will find that what ruined one drawing will save another.

In all this brush work there are certain free and sweeping movements of the hand which recall the forms commonly taken by foliage in perspective. Practice especially making with the brush strokes that radiate fan shape in all directions. But never allow yourself to depend altogether upon these or other such receipts. Make use of them only when exact drawing is out of the question and never paint a picture without some downright hard study.

KEEP your easel so far from the model that you can see, at one glance, the entire figure or so much of it as you are painting. If you are too close, you see the figure in bits and you have to do some hard mental work to bring them together.



FIREPLACE IN A CAMP INTERIOR

THE HOUSE

INTERESTING CAMP INTERIORS

BY ALICE M. KELLOGG

THE temporal conditions of camp life naturally eliminate many of the substantial elements of the regular home. For this reason we often find poorly constructed buildings with rude interiors used as summer lodges in the woods, on the hilltops, and by the seashore. Yet co-existing with the absorbing demands of out-door life, is the occasional need of comfortable housing in cases of illness, on stormy days and during the cold evenings. The esthetic standards of our time require, too, that in the simple furnishings and decorations of the summer shelter a suitable taste should be exercised. While the conventional fittings of the all-the-year-round home may be profitably dispensed with, the camp interior should aim at picturesque results. This may be attained in different ways, as the illustrations, from three different sources, indicate.

There should be a reason for every decoration. Although relics and souvenirs find their places, and quaint things are delightful in camp, it should not be cluttered with useless things, or things that are in the way. Unnecessary things can not well be taken care of in simple camp life. Rafters may hold shelves for in-

numerable comforts, shelves adjusted for special purposes should be considered. Guns and fishing-rods may be placed there, or on hooks, out of the way, and yet within reach. Work-baskets may be placed on the shelves, and fishing-baskets may hang from them. In the upper rooms hanging shelves are useful for clothing. Corner shelves, with muslin curtains in front make closets.

The posts, foundations and walls of the camp may be made of tree trunks in their natural state, with rough bark left unpolished. The artistic roughness of the camp is one of its charms. From the rafters permanent lanterns may be hung in the general living-room. A row of candles in curious sticks should stand near the staircase, and they are all the light needed up-stairs. An out-of-door life makes short evenings in camp, and lighting need not be very much considered. Hammocks out of doors, and tables built around trees, make comfortable and picturesque surroundings to the house. A table may be large enough for meals to be taken there in fair weather. The house is only a place to sleep in and for rainy days. Have hooks in the tree posts within the house from which hammocks may be swung and used instead of easy chairs. Anyone who, sailor fashion, prefers a hammock in which to sleep will find it easy to put out of the way in the morning.

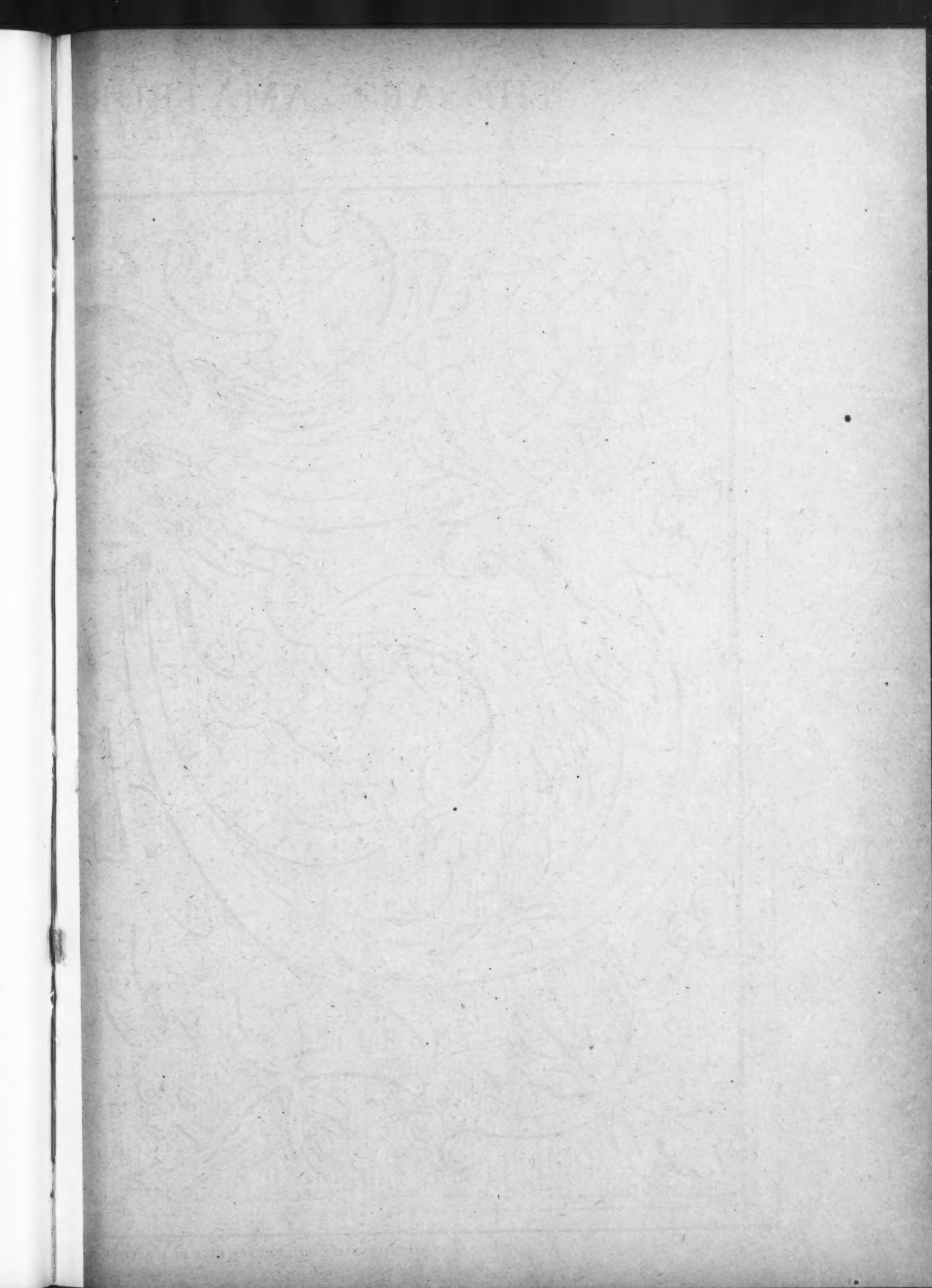
A fireplace is a necessity and may be a beautiful feature of the camp. Have it large and for use, built in with stones, bricks or tiles. Use rough bark and fungus growth as the mantels.

A veranda is an indispensable part of camp architecture. The direct light its roofing withholds from the living-rooms on the first floor must, therefore, be taken into account in planning the color

schemes. Soft, quiet tones must give way to the more assertive brightness produced by clear reds, pinks and yellows. Sealing-wax red may be judiciously introduced in the window draperies, door hangings, pillow covers or chair cushions; or, a screen covered with Japanese material of this color used as a movable decoration. The yellow bandannas imported from the East, and the Turkish mixed goods of red and green with touches of gold thread may be turned to for brilliant effects.

Opaque hangings are often unnecessary in the doorways of a camp. A charming substitute is the cotton net made now in plentiful variety, and rapidly taking the place of the inartistic bead portières. The net is available, too, for stairway drapery, or for covering any rough places upon the side walls.

An Oriental rug may be transferred from a city house to the vacation home for a season's use without detriment, on account of the enduring quality of a rug of this make. If, however, a purchase is to be made for the living-room camp, a Navajo blanket may be selected with as good results and at less expense than an Oriental rug. The Navajo being unharmed by water makes it available for piazza use, excursions by boat, or as a luxurious accompaniment upon all-day picnics. As cheaper floor coverings, the East India mats are excellent; matting of a plain rich color may also be used as rugs if the breadths are sewed together to make the desired size. A revived interest in the rag-carpet industry has produced some beautiful examples in which the strips are dyed in





No. 2127. CENTER PANEL FOR THE BACK OF A WALL SEAT. FOR

(For finished design, see the body o

OUR WORKING DESIGNS.

No. 3. February, 1901.



CHAIR SEAT. FOR WOODCARVING OR PYROGRAPHY. BY W. W. DOVE.
(For full design, see the body of the magazine.)

The Art Amateur

different tones of one color, and interwoven with bits of a contrasting velvet or corduroy. Some of these pieces are fine enough for table covers and portières.

Short curtains for the windows, hanging only to the sill, may be made from almost any material that keeps the harmony of the room undisturbed. Sometimes a dress gingham or dimity meets this end better than the novelty goods found in the upholstery shops. Unlike the draperies of the city windows, the utmost simplicity serves here, and a season's wear under this condition should be all that is required.

If furniture is to be built into the room, due thought should see that the writing-table receives a good light, that the lounge or divan is placed away from drafts, and that the bookshelves are given a position where they will exert a double duty of decoration and utility. Individual chairs can be easily selected from the many varieties of willow make. Rockers can be added to the straight chairs, if desired, or side pockets and arm rests. Small tables, low seats and footstools may also be found in the willow ware and stained the proper colors.

The wall finish ordinarily given to the summer camp, pine boards rubbed down and shellaced, permit decorative experiments of one kind or another until a satisfactory outcome is reached. Good colored prints framed with cartridge paper are suggested in this connection. Plain-colored bowls and jars for holding wild flowers and grasses are better suited to the scheme just outlined than the finely decorated pieces of bric-a-brac belonging to the urban home. Excellent specimens for camp use are always to be found in the Spanish pottery and that made by our American Indians.

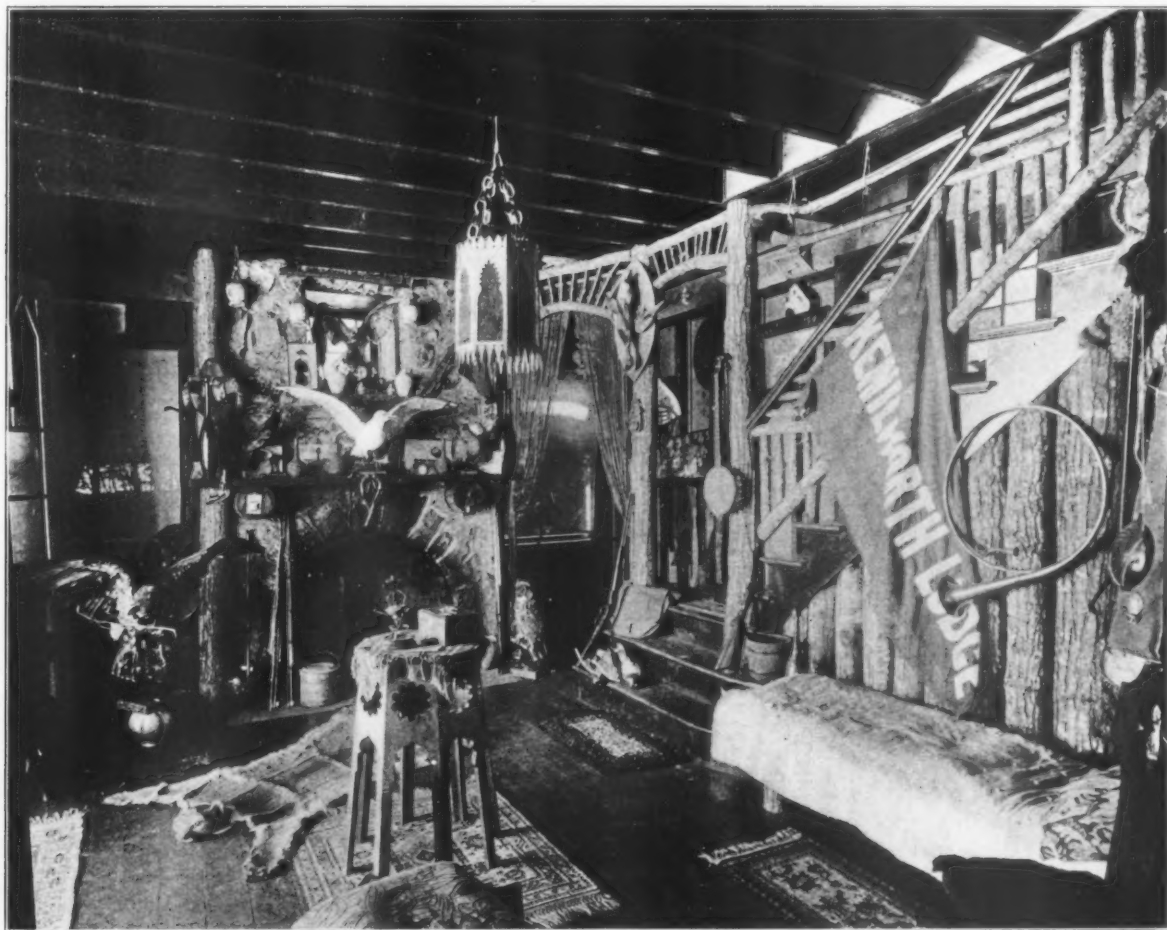
The furnishing of the piazza of a summer lodge offers quite as many interesting possibilities as the rooms within

doors. Such permanent features as chairs, settles and tables must, of necessity, be able to stand exposure; but even under this limitation certain makers produce really artistic designs. And for extra occasions the colored cushions and rugs may be brought out from the living-rooms, with Japanese lanterns, fans and parasols to add a festive touch.

FAN PAINTING

BY FANNY ROWELL

A FAN is something an artist may paint very cleverly, for the shape is so artistic and it admits of so many fanciful decorations. Years ago we gave as colored supplements fans decorated with birds, which were copied and varied in many ways, and they proved to be designs of much service. Birds are always pretty subjects for fan decoration. Boucher and Watteau figures are charming, but more difficult to paint. The designs of elaborate fans we gave last month give an idea of the extent to which fan decoration may be carried. Fans decorated with flowers, with landscapes in panels, or entirely across the fan, and with birds, butterflies, and figures, are within the scope of the amateur. Spread the fan open against a drawing board, and fasten it with pins or thumb tacks if you can do so without injuring the fabric. It is well to cover the board first with coarse white muslin, or with a sheet of blotting paper, for this is a dainty piece of work, and the fan must be kept clean. The blotting paper or muslin serves the purpose of absorbing any color that may go through. Paper, silk, satin, or even gauze fans (usually called bolting silk) may be painted on in this way, but



A CAMP INTERIOR

The Art Amateur

some judgment must be used as to the paint used to decorate. Water-color is usually best. Use water-color on paper and on silk. Mix with opaque white as much as necessary, but do not have the color so thick that it might peel off. The folds of a fan may crack the white if used heavily. On satin and on bolting silk, oil paint works well. The oil spreads slightly on the back of satin the wrong side of the material, but never spreads on the right side. Mix the colors to thin them with turpentine, but use no linseed oil. Most of the French decorations on fans are with water-colors. Do not use much water if on bolting silk, for the water shrinks the silk. If the oil-colors are handled delicately they are much better for bolting silk, but they can not be used on thin plain silk, for the oil will run and show an oily outline about all the work. Oil does not spread on bolting silk. It practically amounts to this, that water-colors may be used to decorate any fans, but if one prefers to use oil-colors they may safely be used on satin and gauze.

The material may be painted on unmounted. When one has very beautiful ivory sticks it is well to replace a worn fan. Draw the size and cut the material larger than the fan, for a margin must be turned under, or only draw the outline of the fan and leave it to the jeweler who will mount it, to cut the material. In painting dainty figures, it is pleasant to paint before mounting, as one does not have the creases of the sticks to encounter. Flat, open fans, sometimes used

as screens, with one stick or handle, are often decorated. The most elaborate subjects may be used on fans. Decorated black fans are very striking, but it is necessary to use the paint quite thick. Simple garlands of roses or sprays of double violets are the favorite flowers for fans. Small, red roses are very pretty. Many of the designs we have given for china are appropriate for fan decorations. Poppies on a white or black fan would look well with a red gown. The varied colors of asters are pretty with nearly every combination. The yellow rose, creamy in tint, with pinkish centers would make a dainty decoration on a white fan. Large flowers, like the fleur de lis, are often used, and if painted on a paper fan the edge is cut out to the shape of the flower, thus making an irregular bordering of fleur de lis, or of lilies or nasturtiums. Gold or silver paint can be used. Both come put up in pans like water-colors, and are used by mixing with only a little water.

A CARVED HALL SEAT

BY W. W. DOVE

To transfer the design to the wood take a sheet of typewriter's duplicating paper, then get a thin piece of wood and notch out one-fourth of an inch for a gauge. This will serve to test the depth of the relief, which is to be one-fourth of an inch on the large panels and three-sixteenths of an inch on the small panels. Now take the tools, chiefly chisels and extra flat gouges, apply them



A CARVED HALL SEAT. DESIGNED AND EXECUTED BY W. W. DOVE
(For detail drawing, see the supplement for this month)



A CAMP INTERIOR

vertically and use a mallet to get a cut one-eighth of an inch deep all around the figures. Note, however, that much pounding and chopping near small details is best avoided from the beginning. With foliage having serrations it is better to treat it first as if it had a plain edge, like a lilac leaf. Now take a sixteenth of an inch gouge and with a quick curve, holding it at an angle of forty-five degrees, begin to cut away the ground cutting across the grain, and with the grain obliquely; work up to the design in such a way that only a very little light vertical cutting will be necessary to finish the ground. When the ground has been cut away as much as possible you will be ready to clean up around the figures, using the tools vertically. If any points or details have been broken off use a little warm glue and replace them. Now give the tools attention and begin modeling. Some parts of the design are seen to be subordinate and low. These should be lowered with precision, modeled slightly, and left awhile, the details to be put in later. Note the high parts on the heads and model around them. The wings are low near the head to give it prominence. The cheekbones, nose, and forehead, need only touches to round them a little. Lower than the wings, model around the cheeks, nose and eyebrows, and pass on to bring any remaining portions to the same state of progress, endeavoring at this time to get the proper contrast of height from the ground throughout, so as to give the design its full force and variety. Now use the pencil to put in any details that may have been obliterated while executing the broad modeling. A very useful tool for the wings is the

parting tool. It should be noted that you should think before cutting and cut with precision. The carving when finished should look as if it had been done with very sharp tools and not as if it had been nibbled or worried out.

The back of the seat leans a little backward and measures $22\frac{1}{2}$ inches from the seat. The height to the top of the seat is $18\frac{7}{8}$ inches. The seat is $47\frac{1}{2}$ inches between the arms. The arms are $1\frac{3}{8}$ of an inch thick. The total width is $50\frac{1}{4}$ inches. The total height, $41\frac{1}{2}$ inches. The front underneath slopes downward a little and measures $9\frac{1}{4}$ inches. The general width of the seat is $17\frac{1}{4}$ inches. The lid itself hangs over the front an inch more. The top panels measure respectively $11\frac{3}{4}$ inches \times $13\frac{1}{8}$ inches, $16\frac{1}{4}$ by $13\frac{1}{8}$, $11\frac{3}{4}$ \times $13\frac{1}{8}$. The lower panels are $5\frac{1}{4}$ inches deep. All the panels are held in place back and front by molded strips. The settle is throughout simple and practical in construction and the one shown here is made of plain oak.

DRAWING FROM THE CAST

BY FRANK TOWNSEND HUTCHENS

AFTER having devoted sufficient time to studying block forms as suggested in last month's article you may begin on the round or natural forms. Take for example the head of the Laughing Boy and begin by suggesting the cast in its most simple form as shown in Drawing No. 1, given in the supplement for this month. Half close your eyes and separate the big light from the big dark. Outline the shadows and mass them in with a soft piece of charcoal keeping the tone flat and sim-

THE KERAMIC DECORATOR

HOPS AS A DECORATION



DESIGN FOR A HALL LAMP IN BENT IRON

ple. Already the character of the head begins to be apparent.

Now study well the proportions and construction before putting in any detail. Dust off your drawing lightly with a cloth and begin again with a harder piece of charcoal to work for the shadows and the half-tones. Keep in mind the simple light and the simple dark and do not see *too much detail*, especially in the shadows. Endeavor to use your charcoal as freely as possible and avoid getting your outlines hard and dry.

It is well to work at arm's length from your paper stepping back now and then to view your work from a distance. Look quickly from your drawing to the cast several times and vice versa, taking in the thing as a whole and you will in this way be able to detect any error that there may be in the drawing. Turn the cast around and draw it in the profile and in as many positions as you like. You will find that it will grow more interesting as you proceed. You will soon be ready to try something from the full length cast.

INDIAN heads are all the rage just now for all kinds of decoration from steins to sofa cushions and furniture. The very newest addition to the up-to-date divan is the leather cushion decorated in pyrography. Unlike many new fads these cushions, being in brown suède and the decoration in a darker brown, will harmonize with any surroundings. For the privilege of producing the one shown on this page, we are indebted to Messrs. George D. Thompson & Company, who are showing just now a very large and unique collection of sofa pillows, Mexican leathers, and so forth. The front of the cushion is in one piece, being made of an entire skin and is laced to the underside by thin strips of leather.

AMONG the prices obtained at the recent great sale of china, bronzes and antique furniture at Lyegrove, Somersetshire, are the following: A Sèvres dinner set, presented by King Louis Philippe to the burgomaster of The Hague, sold for £500; Mr. Wertheimer bought an old clock, painted in the manner of Watteau, for £125; a cylindrical blue and white vase of Nankin porcelain brought £150; a vase of old rose-color porcelain, from the loot of the Summer Palace, at Peking, was retired, only £100 having been offered for it.

THE natural drawing of hops, shown on the opposite page, will give correct shapes and growth for reproduction in designs on china. Steins have been ornamented with hops, pitchers are appropriate with the same decoration, and a Welsh rabbit set would be in every way appropriate. Paint the plates with a border of hops, blending into greens, very soft greens, and leave the center of the plate white. Green and white is always a lovely combination. We have only to look at the plates of the Napoleonic period, and at the Coalport, to be convinced of the decorative quality of green and white for tableware. It must be a very *clean* green, not muddy looking—especially if it is to be blended into the merest suggestion of green before it is clouded off to the white china. A muddy green would quite spoil the finish of the work. Paint the blossoms with Moss Green, Duck Green, Blending Green, and Apple Green, Yellow Ocher, Yellow Brown, and strengthen for the second firing with Brown 4, and Sepia. Let the tinting be of Light Coalport Green and Silver Yellow. It is difficult to give an idea of the effect desired by only stating the colors. A little yellow added to Coalport makes the color very beautiful, but more yellow, and the color laid on thick, gives a startling tint, not at all desirable. If brown or sepia were added in sharp touches the work would look hard and dry. Colors are given only as a guide to the decoration. Personal taste should supply the colors to hold all well together. Pink could be introduced with the blossoms by using Pompadour. A delicate rose shade may be on the edges of the blossoms, slightly touched with Sepia. Where Pompadour blends with Apple Green it will form a lovely gray; with Moss Green J, the green will predominate, and it will change Yellow Ocher prettily to a warmer tone.



LEATHER CUSHION DECORATED WITH PYROGRAPHY



HOPS. PEN DRAWING
BY LINA BURGER

VASE DECORATED WITH WISTARIA

STRONG contrast of dark and light color is well portrayed on the design. The flowers and leaves may be painted naturally, against a plain background of dull cream, or of ivory luster; or it may be painted in very conventional coloring.

To paint wistaria as one sees it growing, put in the flowers with Light Violet of Gold, or any lilac equal to it in depth, with Blue and Light Green and Ocher tint of stems, and the green leaves with Moss Green, Sepia, Black and Yellow. Ivory luster for the ground will be very light, but just tinges the china with harmonious tone of cream, giving it very much the tone of Bel-leek.

To decorate with this design in conventional treatment lay in the flowers with violet luster, the stems with brown and green luster, blended by the brush and touch with the wet lilac or violet luster, some ruby. Lay the green leaves in with light and dark green luster, and brown—cover parts of the work for second firing with yellow luster to give a radiancy. Depth of greens in parts may be secured by more washes of green luster and then yellow. Tint in a Royal Worcester ground-work, and outline the design with ruby or with black. A teakwood stand enhances the decorative quality of a base or jar, when placed in a room, as an ornament. Carry out the same scheme of color on the lid, keeping the tints as light, not darker than the coloring of the body of the china.

COSTUMES REPRESENTING CHINA

A PRETTY VAGARY FOR A STUDIO, TEA, OR A KER-AMIC EXHIBITION

SEVRES CHINA: A young girl dressed in the fashion of the Marie Antoinette period, powdered hair, and flowered silk gown, with bodice, similar to the figures painted on old Sevres vases. China buttons, large, and painted with cupids, and landscapes may be used about the dress. Carry a small piece of Sevres china.

DRESDEN CHINA: A dainty costume copied from one of the Dresden china figures that are used as ornaments. A Dresden flowered skirt and groups of flowers in Dresden style should be copied directly from the china, and china buttons with little flowers should be used to hold the lacings of the bodice.

COALPORT CHINA: A white dress, with Coalport Green border, and raised gold dots.

NAPOLÉON CHINA: A white costume of the Josephine style with the letter N, in green, and a green and gold

border. The color is quite different from Coalport. A Napoleon plate should be copied for the border, and the letter N with laurel wreath.

DELFT CHINA: Should be represented by one dressed in complete Holland costume.

WILLOW PATTERN: Holland blue as the color, carried out in pagoda design, and the curious shapes of the willow pattern on a white Japanese gown. The entire costume may be Chinese or Japanese (there is some doubt as to the origin of the willow pattern). It may have border decorations painted of the willow. Even the quaint fans for the hair may be painted white with little blue doves of the willow pattern. The curious verse that

explains the willow ware should be inscribed on a large fan.

ROYAL WORCESTER, COPENHAGEN, AND SPANISH CHINA may be copied in costumes by observing and producing the colors and styles of each.

The cheap red and blue German pottery ware is very easily represented by painting borders of red and blue, in the quaint shapes seen on the ware, on unbleached muslin—and making it in German peasant shape.

Quick decorations made by oil-colors, thinned with turpentine or opaque water-colors helps the combining of these costumes, and makes them comparatively inexpensive. Copy the china as accurately as time permits, both in color and shape of decoration. The painted borders look quite pretty about the studio afterward.

KERAMIC DECORATION

EXTRACTS FROM A LECTURE GIVEN BY MISS MARGARET HUMBLE BEFORE THE JERSEY CITY KERAMIC CLUB.

It is with a great deal of pleasure that I come here this afternoon at the invitation of your president, to say a few words

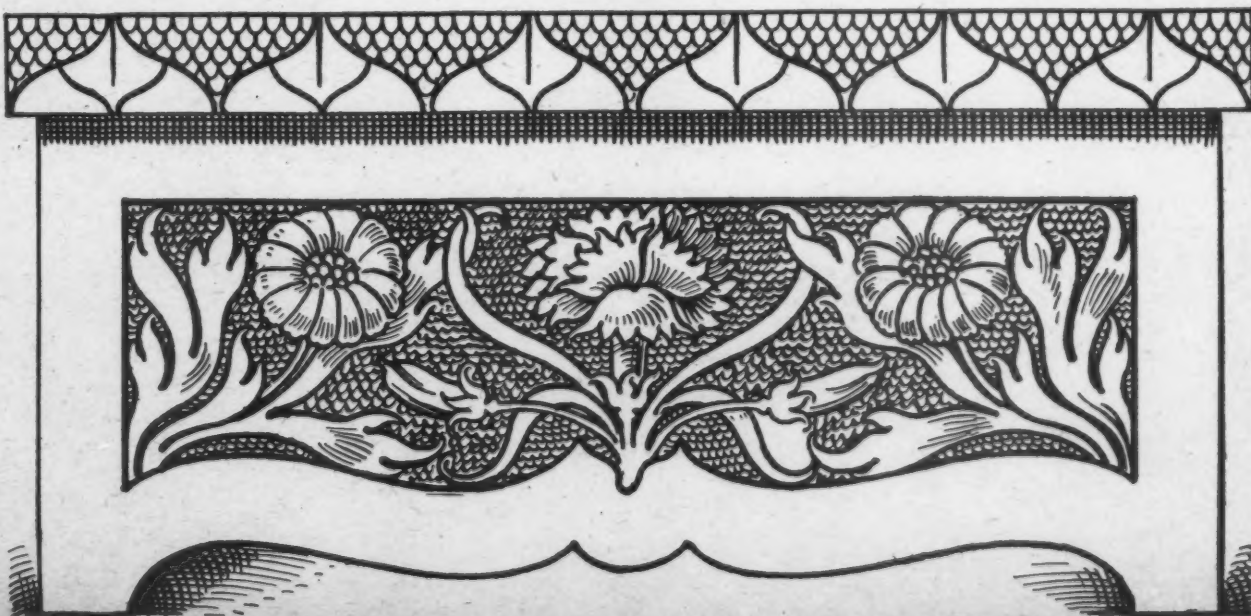
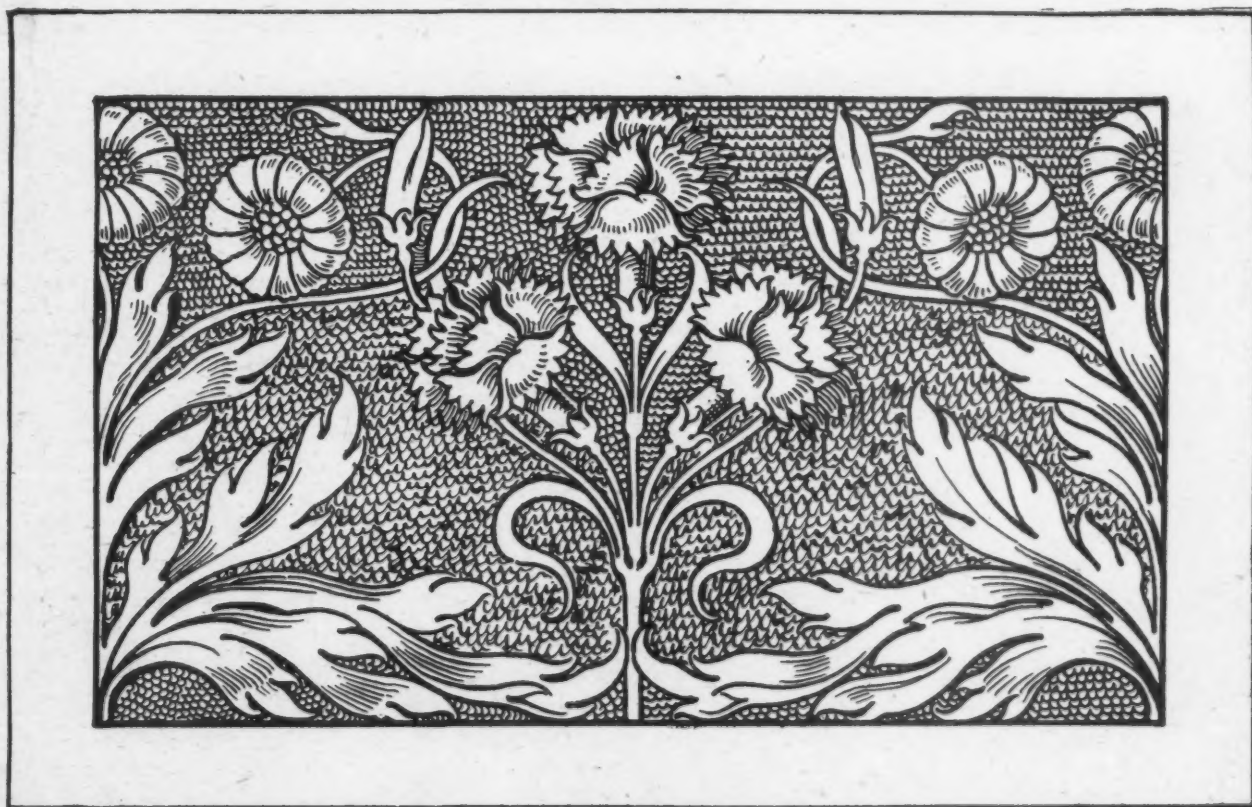
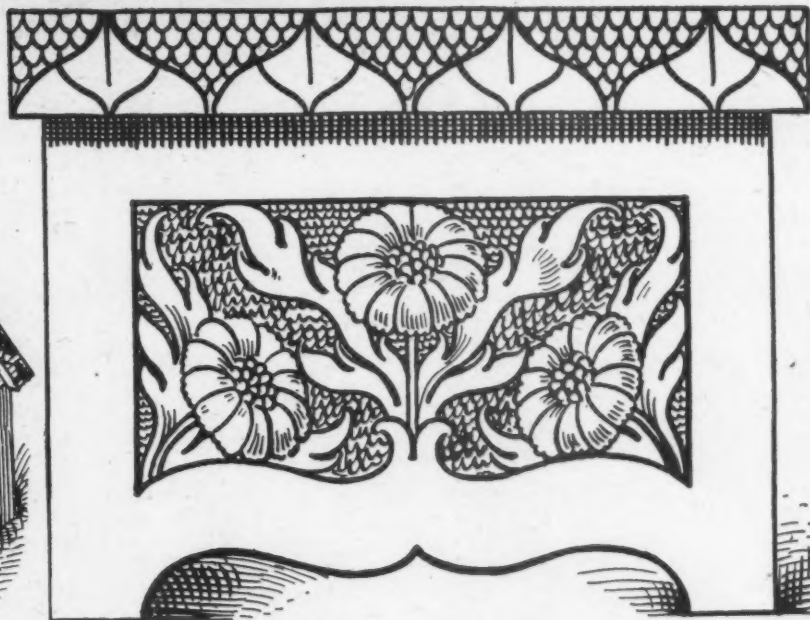
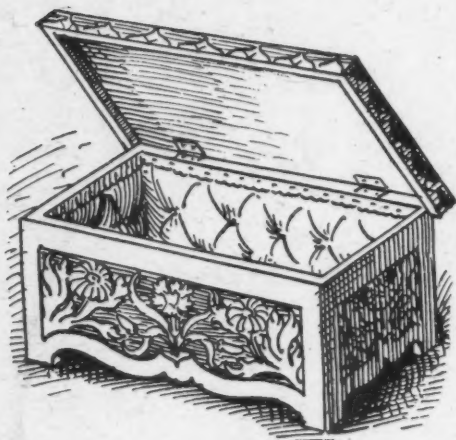
to you on the subject of Ceramic Decoration. This is an opportunity that I gladly avail myself of, and I shall spend the few moments at my disposal in criticism. The time is ripe when the honied words of flattery must cease, and the duty of the china painters to themselves and their country shall be pointed out. China painting is no longer a fad. It is a serious branch of art. And the china decorator has just as much chance of recognition as the painter on canvas. In fact more so, for pictures can only be hung upon the walls, while ceramic painting, being done on countless articles of every-day use, fulfills a double purpose—usefulness and pleasure. The china painter must be stirred up to more ambitious work and instead of slavishly decorating trifles and following in the footsteps of one another the aim of every-



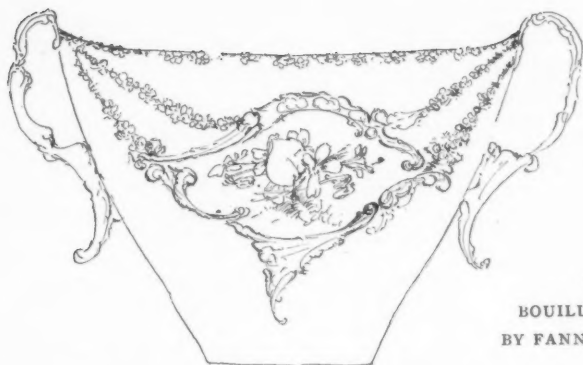
The Art Amateur Working Designs.

Vol. 44. No. 3. February, 1901.

No. 2126. JEWEL BOX DECORATED
IN PYROGRAPHY.



The Art Amateur



BOUILLON CUPS
BY FANNY ROWELL



one should be to create an individuality and leave behind some monumental pieces that will keep her name ever living.

Come with me to one of our ceramic Exhibitions and stop at one of the numerous tables. What do we find? A dozen dainty plates, pretty enough in their way, a few after-dinner coffee cups, numerous little knick-knacks for the toilet table, perhaps a small vase or two, and occasionally a large one. These are all very well in their way—pot boilers, so to speak, for the holiday trade. Of course, we all have to do something of the kind, but this is not the class of work for exhibition purposes. This is not the thing that will make you talked about. There is too much sameness about it all. I do not want to tell you not to paint small pieces, for I know very well that some of them can be made perfect gems, but I would ask that among your exhibit you have at least one large piece that will show what your capabilities are. These are the things that will bring you fame. I have never yet seen at any exhibition a table top. This need not be in one large slab but could be a number of pieces inlaid. There are plenty of cabinetmakers to follow your design for the rest of the table and only too glad of the opportunity. Panels for chair backs and hall seats would also be quite a novelty and panels for vestibules. These can be used just as well as pyrography. Look around for yourselves and you will be astonished at the innumerable things in which decorated china can become a part. Your aim should be to get china painting well to the front by introducing it in new channels of usefulness.

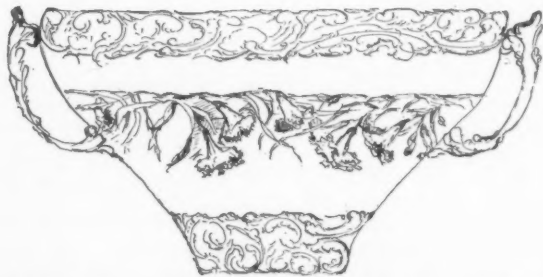
Now for your designs. Of all the things that you have seen within the last year, how many have appealed to you as being exceptionally beautiful? I venture to say that you can not recall a dozen instances. This should not be. Clever women like yourselves with every opportunity before you should contrive to do something that would be a distinct change from anything you have previously seen. There is no limit to the motives that can be used on china. There is no limit to its possibilities. I should like to see at your next Exhibition designs showing the different methods in which china painting could be used. For instance, suppose that you decorate a smoking-room. Your

all be in china. This of course should be carefully carried out and drawn to scale. Then, your panel for the vestibules of which I have previously spoken, could also be of china. A frieze for a child's nursery, illustrating some fairy story or showing birds or animals would be charming. Door knobs could also be decorated. In this way you would bring your work before the architects and decorators, and it would start it in an entirely new field.

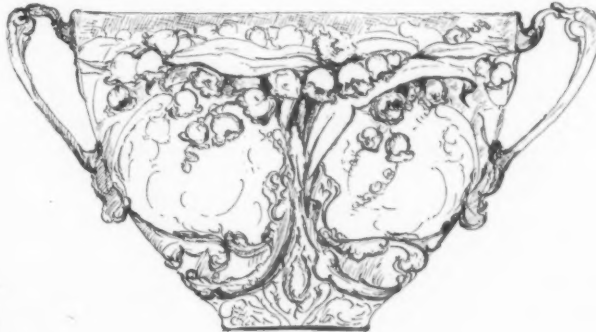
Let your designs be original and do not think that flowers constitute the only motives from which you can draw inspiration. Birds, animals, and reptiles can be used just as readily. Notice how the Japanese use all these things in their decorations. Then, too, in your coloring. Why not borrow inspiration from the autumn woods, from the sunset, from the plumage of the different birds? See what a glorious array of color you would have.

Spend more time on your work. In the first place, consider carefully what you intend to do. Make a careful sketch both for your drawing and your color before applying it to the china. See how carefully a painter works. He first of all plans his sketch, then he carefully makes his drawings of every part before putting a line to his canvas. Do the same thing with your china work. Plan carefully what you intend to do and when you have made up your mind that it is just right, you can start your painting. In this way there will be fewer mistakes made, and there will be more freedom in handling.

Of course it is not possible for everyone of us to be highly original. And for those I would say take every advantage of any designs that you may see and use them as models either for arrangement or for color. There is no harm whatever in copying someone else's design. The great harm is in passing it off as your own. If you see a design that much appeals to you, you can always, in some way, alter it to suit the object you intend to use it on. For instance, you may find that it would be much better to elaborate the design, or to make it more simple. You may find that the coloring suggested can be altered entirely to suit your own ideas, and of course, in this you can claim originality. The best way to use designs is to take them as suggestions and put in as much of your own individuality as you possibly can.



mantlepiece, your frieze, your table tops, panels for your chairs, and your ash receivers and pipe racks could



THE FIRING OF CHINA.

S. J.—You write to us you have had a disastrous firing, that you overfired, with the dire consequence that your gold was burnt off until it looked only a faint yellow color with not a sign of the precious metal, and your colors were darkened with smoke. What can you do about it? Your gold is gone, not to be found again, a way gold has of fleeting. You have had no good from it on account of this intense firing. You have not even the satisfaction of hoping that someone else has found it. It has gone up in smoke. But your china is left and will take more gold. Try to get some satisfaction from this. The smoke on the painted part will all fire off. Do not add more gold immediately for you may need more than one or two firings to get the smoke off the color. Such blackened ware no doubt disheartens you; it looks as if it never will be clean again, but refiring will make it free from all this, although the colors have been to a great extent fired off. Pinks may disappear, but may be repainted. Blue stands a very strong fire, and after the smoke is fired off, will be about the same as when painted, but all the pretty grays will have gone, and also the more delicate greens.

Such an experience no doubt made you feel as if the china world had come to an end. You doubt your ability to fire. For a short time, at least, you see no charm in decorating china. But when you reason out why you overfired, you will understand your kiln better, and will be on the way to become an expert firer. We are perfectly sure you will not overfire again. You will be cautious, so cautious that perhaps you will underfire next time, and then you will have troubles of another kind, but more easily remedied. You will learn by experience not to go to extremes, for good firing depends upon good judgment, and I would not trust anyone's firing who had not had experience. One learns to know a kiln, just the color of the heat when it is the moment to turn it off. It is recklessly careless to fire by time. Thinking that because you usually have passable results by firing in an hour and ten minutes, or an hour and twenty minutes that under all circumstances you would be safe in turning the heat off at that certain time, not troubling yourself to regard the amount of heat, is a careless and uncertain way of firing. No one who understands firing would like to trust ware to you for a firing that would have such uncertain termination. We have yet to find a gas company that serves gas in such uniform quantity and quality, that a certain amount of heat may be depended upon within a given time, and wind and weather may alter the draft of an oil kiln, so you should most decidedly rely upon judgment. Stay near the kiln during the entire firing, until you thoroughly know your kiln. If it seems like a waste of time think what it means to your painting to have positively good firing. Do not make easy work of your firing until it becomes a custom to you to use care in every way. Your kiln should have your undivided attention until you thoroughly understand it.

Overfiring Belleek may make it smoky where there is no painting, for instance, the inside of a stein may be darkened with smoke, as well as the painted part. That also will fire off. Belleek never needs such strong firing as other china. French and German ware may be fired

strong, but English porcelain and American Belleek need light firing. By light firing we do not mean an underfiring. "Put this in a cool part of the kiln," sounds very odd to one who fires china, for there is no part of the kiln cooler than red hot. Even the iron tray on which china rests becomes red with heat. It is just this degree of redness that an amateur must learn to understand. After the right amount of heat is secured, if the firing is continued to the extent of burning color and gold off, and of smoking the china, there will be a smoke come from the open valve of the kiln. Do not confuse this with the vapors that come out in the early part of a firing. Where there is much gold on china, the drying out in the first part of the firing causes a good deal of vapor, which will disappear when the kiln begins to get hot. Luster stands more than color in a smoky kiln. You are surprised that although the colors seemed ruined, that the lusters were about the same. Overfiring will spoil the prettiness of pink luster, and make ruby luster less radiant, and greens will be more on the yellow tint, but they will not take smoke as the mineral colors do. Put on more of the same luster, and refire.

CUT GLASS. CAN IT BE PAINTED?—Yes—but would you want to paint it? Would you paint a diamond? It seems complete without a decoration. Gold on any kind of glass for the table seems to me to cheapen it. And paste work, when the paste can be seen from the inner side of a glass in its yellow ungilded state, gives a decidedly cheap effect. If paste is used on glasses, the design should be gilded inside also. Although glass decoration is an art applied to table china, it has such limitations that it amounts more to technical work, carefully and laboriously carried out. It is the most minute work of any kind in which mineral colors are used. Applied to windows, however, it has wider artistic scope than porcelains, for it includes transparency. Colors for glass are fluxed double the amount for china as they must be fused with glass at half the heat of china. Enamels are also more highly fluxed. Glass enamels fire on china at a light heat, but do not remain so firm as harder enamels. Firing glass needs far more experience than firing china, as the glass must be kept in shape, and the slightest overfiring will cause it to get out of shape, a mischief that can not be remedied.

WHEN TO USE OIL WITH MINERAL COLORS.—When the color needs to be kept "open," moist, long enough to blend, or to deepen with more color. Mix oil with color when shadows are to be worked into it, but use very little oil with heavy or thick color. If an even tint is to be laid, mix with some oil. Experience will determine the quantity. For enough color to tint a cup and saucer, only a few drops will be needed. The more oil added, the lighter the tint will be. If too much is used, the color will be very light and the surface of paint too full of oil after tinting, so oily that bubbles will stand in the tint, like little pin heads. Such tinting should be taken off, not fired, but replaced with better work. Oil to much extent makes mineral colors inclined to absorb dust that is in the atmosphere. One does not realize how much dust there is until using oil too generously with mineral colors. Much oil causes thick color to

blister in the firing. Tinting that dries dull, fires best. Oil of copaiba is generally the foundation of tinting oils, and the same may be used for painting. Oil of turpentine, oil of lavender and oil of cloves are also used. If only one is used, oil of copaiba is the most satisfactory.

DO MINERAL COLORS LAST?—When the surface of the china goes the color goes to. We hope, not before. If it is properly fired it should not wear off unless in constant use for many years. Gold is not so permanent. Even on imported ware it may be sandpappered off. It will wear off by constant use. Gold on white china is not so lasting as gold over color. The fluxed color helps to hold its unfluxed color (or mate color); the dull style called Royal Worcester does not wear nearly so well. It is more appropriate for ornamental pieces. Underglaze (which is color placed on the biscuit and the glaze applied over the color) wears as long as the china. Fired mineral colors do not fade.

BOUILLON CUPS AND SAUCERS

INSTEAD of collecting tea cups with varied decorations, the fancy now is for bouillon cups. The tea table is considered to be prettiest when set uniformly with cups of the same shape, or at least, of uniform coloring and style of decoration. But a diversity of color and design are admirable for bouillon cups, as they remain on the table for only a few moments. The brighter they are the better, for they make lovely notes of color. If painting a set we advise you to choose the same shape for all. Have the inside decoration the same, but the outer decoration and that of the saucer as different in design and coloring as possible. Four designs are given on page 81.

One represents lilies-of-the-valley painted against a light green luster background. Have light-green luster entirely over the cup, except where the flowers are painted, and bring the luster directly to the painted part. Have a raised gold design at the base, and some flat gold. Let the saucer be decorated with the lily design around the edge, and light-green luster ground work.

Cup with roses. Sketch the scrolls with rose luster, and paint the little roses and garlands naturally. For the second firing, cover parts of the scrolls with yellow luster, finish the flowers, and paint in a tone of color at the back of the flowers very delicately. The saucer should have the same "all-over" decoration.

Cup with panel. The scroll work should be of paste and gold, and the body of the cup and saucer should be of heavily grounded color. Choose a different color for each one of the set, such as ruby, golden lilac, green, orange, pink, and so forth. Paint the flowers in the panel to harmonize with the color of the grounding.

For the fourth cup let the band be of very small carnations painted against a cream ground. The border should be of rose luster, ornamented with gold scrolls.

The inside of the cups may be tinted with yellow or ivory luster with a garland design over it, or merely an ornamental Sèvres band. Or it may be left pure white with gold decoration. For the cup with heavy dusted ground, and panel, festoons painted of the same flowers as the panel would be appropriate.

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ing Effect," "Silver Firs," "Rapid Study of an
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A PRISONER IN BUFF. By Everett T. Tomlinson.—Is a historical romance of absorbing interest, the scenes of which are laid in New York during the War of the Revolution and the story deals particularly with that period when General Washington was campaigning around New York. There are several illustrations which add to the attractiveness of the work. (American Baptist Publication Society; \$1.25.)

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A WIND FLOWER. By Caroline Atwater Mason.—The author, who is most favorably known to us by her previous work, "A Minister of the World," is particularly happy in her present story which is written in a clean, healthy style, making it particularly desirable to be put into the hands of girls. (American Baptist Publication Society; \$1.)

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ART NEWS AND NOTES.

ART NEEDLEWORK NOVELTIES.—For certain purposes something bizarre, grotesque or striking might be desired in sofa pillows. To meet such a demand a well-known dealer has had some copies of Burbank's Indians, and "The Cake Walk" printed from the lithographic stones, in colors, upon cotton sateen, and applied with glue upon backgrounds of colored brocade. These figures are then further enhanced in effect by some stitches in needlework upon the costumes, and in a border following the outer edge of the square. One pillow employing "The Cake Walk" and just finished to send to an American woman living in England, is mounted upon a piece of gorgeous buttercup brocade. The four life-like characters stand out boldly, and upon this cushion is a handsome border in rich browns in a geometrical pattern. Another familiar subject employed in similar manner is the full-length portrait of the Empress Marie Louise. In this instance the robe is bordered with an appliqué of red velvet, and the lace wrought in gold thread. It may be interesting to know that these colored reproductions upon sateen are sold at 90 cents apiece.

MR. EARL C. RICH, for many years with Messrs. Wilhelm & Graef, and for the last three years with Messrs. Davis, Collamore & Co., has opened a store of his own at No. 434 Fifth avenue. His long experience, combined with excellent taste, has enabled him to procure an exceptionally fine display of imported china, cut-glass, and bric-a-brac, which it will well repay the visitor to look over.

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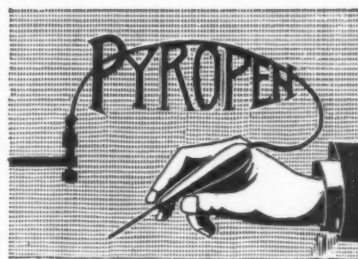
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THE Society of American Artists will hold their annual exhibition from March 30 to May 4. Exhibits should be sent on March 14 and 15.

The attention of exhibitors is especially called to the fact that changes have been made in the conditions of prizes awarded by the Society, and that a new prize has been instituted. The annual Webb Prize of \$300 will hereafter be awarded for the best landscape or marine picture in the exhibition painted by an American artist, without limit of age, who shall not previously have received the prize. It will be awarded by vote of the jury, and pictures entered into competition must be designated by a W on the second part of the card, according to directions.

The Shaw Fund has been withdrawn, and in its place Mr. Shaw has founded the Shaw Prize of \$300 which is to be given annually for the best figure composition in the exhibition, painted in oil by an American citizen and the property of the painter, portraits to be excluded. The prize will be given by a vote of all the members of the Society present on Varnishing Day, a plurality vote to decide the award. The same artist may not receive the prize in two successive years, and not more than twice in all. The founder of the prize reserves an option for three days after the announcement of the award for the purchase of the prize picture at the listed price. All pictures entered in competition for this prize must be designated by an S on the second part of the card, according to directions.

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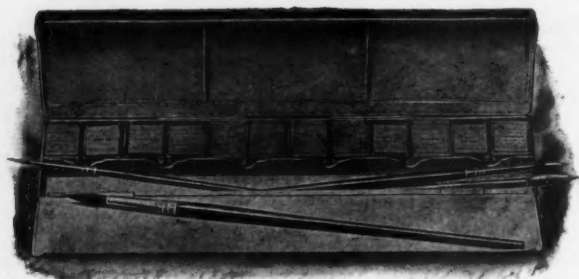
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excepted, the picture to be the property of the artist. The same artist may not receive the prize in two successive years, and not more than twice in all. The founder of the prize reserves an option for two days after the award for the purchase of the prize picture at the listed price. All pictures entered in competition for this prize must be designated by a C on the second part of the card, according to directions.

THE history of the phonograph has been marked by important discoveries; each tending to perfect the instrument for its various uses. The most recent step has been the invention of the micro-diaphragms by Lieutenant Bettini for which he received the highest prize at the Paris Exposition, not only because of the artistic display of his apparatus, but mainly for sterling qualities and manifest improvements. Lieutenant Bettini is the first inventor who has made possible the successful recording and reproduction of the female voice. Such an invention must interest all users of phonographs, for it adds pleasure and affords a much greater repertoire to a collection. It has never before been possible to reproduce the marvelous genius of Sembrich, Calve, Mantelli, Suzanne Adams or of even the great artists Campanari, Van Dyck and Scotti. The Bettini reproducer brings their inspired voices right into the family circle. Mr. Bettini has made his apparatus easily adjustable to any machine. The attachment is simplicity itself. The owner of a phonograph or graphophone who has never heard a Bettini attachment, can not conceive what a wonderful contrivance it is. A handsome catalogue got up under the personal supervision of Lieutenant Bettini is well worth sending for.

MR. E. H. FRIEDRICH has opened a new store at 570 Fifth avenue for the sale of art materials. This should prove a great convenience to the people residing up-town. He makes a specialty of picture framing at very moderate prices. The examples seen at his store include all the newest ideas regarding frames, many of which are extremely graceful.

L. CASTELVECCHI & Co. have added very largely to their stock of plaster casts which now number almost 8,000. The firm is the only one in this city which imports bronze casts direct from Italy. These bronzes are particularly desirable in the decoration of houses. Both the artist and interior decorator will be well repaid by a visit to this store, for it holds an immense wealth of treasure.

THE Joseph Dixon Crucible Company have for many years been making Dixon's "American Graphite" Pencils, which give the broad, soft, sketchy line, so desirable in drawing. Now realizing the importance of color work as a factor in the education of the young, the Company has spent a great deal of time and money in perfecting its School Colored Crayon Pencils. The object has been to secure uniformity in quality in the product, backed with vividness and variety of color, so that no one color would vary in smoothness, or softness, or toughness from another, but that all would be equally true. These crayons will be welcomed by the teachers of elementary drawing.

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